



THE NEW YORK



# DRAMATIC MIRROR

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Photo Adeline De Loo, Denver.

MARGARET FEALY.



THE MATINEE GIRL



**L**AST week a new figure dotted Broadway. The figure was a weighty one. It must have weighed considerably more than two hundred pounds. It is more ample than beautiful. But it is as agile as though its weight were subtracted by half. It is surmounted with a large head thatched with brown hair that has some silver threads in it unless the electric lights at Wallack's played tricks. Its face bears no resemblance to any pictures I have seen of Adonis, but it is large and pink, smooth-shaven and pleasing, and it has a beaming, perpetual smile that drives away dolours as the sunshine dispels clouds. It has medium sized, very white and characterful hands, as expressive as Louis Mann's own. One of its attributes is a surprising giggle that is as effective as Harry Connor's long famous tears.

The name of this new arrival is Arthur Deagon, and I am told that he is Chicago's favorite low comedian. He gave so excellent a bit of exaggeration of the method of a well-known grand opera tenor in *The Time, The Place and the Girl* that one was forced to believe him a graduate of the burlesque school. Mr. Deagon threshes about the stage rather needlessly, it seemed, but I suspect that is stage management instead of nature. Mr. Deagon showed ability to achieve his effects neatly, with small outlay of muscular force. He has some clear, pleasing singing notes. We have in him a male May Irwin.

It is a pretty story, and true, this one vouched for by a portly relative who went to the dock to welcome Billie Burke to this country. Miss Billie embraced the relative so rapturously that the vague premonition of her engagement to a something or other magnate flashed through the minds of admiring watchers. This was dispelled by a second rapturous hug from the newly arrived leading women of the female companion of the portly relative. And while the girl who has pleased all London by her naivete and girlish daintiness smiled and gurgled over the welcoming pair the mystery was unravelled. They were her American cousins. Later the relative told me the little story.

"She was more devoted to her father than to any man on earth. His name was Billie Burke. Here is Ethel Burke. When she went upon the stage she thought to honor him as much as she could by adopting for her stage name his real one. Her life ambition is to make the name Billie Burke, honorably and worthily known. Every time she has won a triumph she has written asking 'Do you think Papa would be pleased?'"

James K. Hackett has found that which we have all been expecting—a play with a "universal theme." It will open in Washington on Aug. 30. In its title we recognize a situation universal, *A Fool and a Girl*. Who will write its companion play upon that other universal theme, *A Fool and a Man*? 'Twas a man wrote the first. A woman should write the other.

"Why aren't there more actor-managers in America?"

One of the few American actor-managers made reply to the query: "It is because actors are afraid to do their own thinking. Or, if not afraid, they have acquired the habit of letting managers do their thinking for them."

Under that emblem of prosperity, his own vine clambering over the veranda of his own home, an actor-manager told me this Summer how he chanced to become such:

"I had called on a manager whose views about my desires for the next season did not at all coincide with my own," he said. "As I walked away from his office I thought, 'Why should I care whether he agrees with me or not? I have my experience. I have my skill and mentality, such as they are. I have—' Before I went any further in counting up my assets I visited the bank. I asked the amount of my balance. It was \$1,100. On my walk back from the bank I passed a playhouse that had been a notorious hoodoo. Fortunately I am not superstitious. I telephoned the manager of the house asking to see him about a lease of the theatre. I waited for him at the entrance of the hoodoo house. The manager couldn't get down town fast enough. He was a walking interrogation point. What sort of a man could want a lease of that theatre?"

"I asked his price. He said 'Twenty thousand a year.' 'I'll take it,' I said.

"He has since told me he thought I had twenty thousand about my person, so cool was

I about the price. The next day I paid a thousand down for the option. A few days later I met a star and told her I had secured a theatre. I took her to see it. She wanted to become a partner. A little later we took the proprietress of the theatre in as partner. We secured a good play. We had a good season. Other opportunities came.

"There are so many elements that help to make a success that a man is foolish to make any predictions. There is, chiefly, the element of the right time. A play that will be successful in a season comparatively barren of good plays might be a failure if it were playing against a half-dozen assured successes. There is the element of the manager who is willing to take a risk, the manager who isn't afraid of the critics. And there is the element of the possibility of securing players of sufficient intelligence to interpret the parts. But I shall work as faithfully and as intelligently as I can for continuous success. At any rate, I expect to earn the inalienable but hitherto neglected privilege of thinking for myself."

A. H. Conby is one of the most popular of managers. He has executive ability, amiability, and artistic perception. Also he is fairly brave. Yet there are two animals before which he quails—automobiles and lions. When he goes to his friends' country places for week ends he refuses the proffer of their autos, but emerges democratically from train or street car next day. For this he simply assigns the woman's sufficient feminine reason, "Because." For his fear of lions he gives a reason less succinct but quite as satisfactory.

He was calling on a friend who played in one of the London music halls. He waited in a narrow, dark hall for the friend to finish his turn upon the stage. While he waited he became aware of soft, shuffling sounds at the other end of the hall. The sounds multiplied until they resembled the back and wing dance of a regiment shed in retreat. Into the darkness of the narrow hall came low, creaking, swaying figures that had produced the sound. From them issued low growls and snags. All Conby crowded his compact figure into the farthest corner and prayed. The figures drew nearer and nearer. They were almost upon him. They were now almost of him. Heaven be praised, they passed him! The shuffling



RICHARD CARLE'S COTTAGE AT MARBLEHEAD NECK, MASS.

sound died away as a door closed behind the swaying, murmuring black line.

The friend, his act finished, made his exit and stumbled upon the half-fainting Conby. The manager pointed with shaking finger. "Lions?" he gasped.

"They do look like lions, especially in the dark. But they only wear lion's skins. They're dogs."

Quotes to whom quotation is due. Why credit Henry Blossom with the title of the first of the harbingers of the dramatic season? True, he wrote:

It's seldom, if ever,  
We find them together;  
The Time, the Place, and the Girl.

But Robert Browning first wrote "Never the Time and the Place," ending with the plaint:

Never the time, and the place,  
And the loved one altogether.

Nance O'Neil writes that it is quite possible to fall in love with the same object the second time, for has she not become enamored anew with her native State.

"I am simply enthralled with this beautiful California, which I seemed to have appreciated so much before. And the Greek Theatre is divine, and so wonderfully situated in a great grove of pine and eucalyptus. On the Fourth of July we gave a performance in the Greek Theatre at the college boys' invitation, and my thoughts wandered from the stage out among the black shadows of the eucalyptus, and I wanted to stretch forth my arms, and cry: 'I am an American—a Californienne—and this is my land.'"

A monosyllabic friend brings from poly-syllabic Boston this story: "I was lunching at Young's Hotel. At the opposite table sat two well-dressed, high-browed matrons, who looked as though they were instructors in Wellesley, or at least wives of Harvard professors. But this is what they said:

"Highest Browed (reading the sign across the street): 'The stock company is going to give A Doll's House this week. Be sure to go. It is irresistibly funny. You'll laugh every minute.'

"Next Highest Brow: 'Indeed, I never read it in book form. Have you?'

Highest Brow: 'O, yes, I read it when it first came out. It's by Anthony Hope. It's a dramatization of 'The Dolly Dialogues.'"

THE MATINEE GIRL.

AUSTRALIAN NOTES.

Andrew Mack—Mrs. Brown's Plans—The Blue Room—Other Productions.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., July 8.—Andrew Mack is back from a prosperous tour of New Zealand and is appearing in his old season, *Tan Maro*, his new leading woman, Jane Edson, is well spoken of, and other additions to his company are, Miss Mack, and Miss Stevenson, and William Townsend.

Julius Knight and company are touring New Zealand with *Robin Hood* as a tramp card.

When Thelma Brown comes to Australia her tour on Oct. 25 out of Charleston, S. C., the Thelma Brown will manage the company for a production of *Ben Hur's Millions*.

J. C. Williamson's Blue Room company is touring in Melbourne. The same manager's new musical comedy company will open in the same city next month and will produce *My Lady Madcap*, *Three Little Maids*, and *Kitty Gray*.

The Spring Children is a big success in Sydney, and a revival of *Collier's Comedy* will follow and then the first production here of *The Fairy Maiden*. J. C. Williamson has purchased the Australian rights of *The Merry Widow*. Charles Waldron and his Australian bride are returning to your side by this mail.

Johnny Sheridan (*Widely O'Brien*), is in South Australia.

Mrs. Bland Holt will be on your side when you read these lines.

E. NEWTON DALL.

MARGARET FEALY.

Margaret Fealy, whose picture appears on the first page of this week's Mirror, promises to be one of the strongest attractions in vaudeville this season. Mrs. Fealy would be attractive as a headliner even in a mediocre sketch, as she is a woman of charm, many years' experience and marked ability, but she has secured a remarkably strong one-act play by no less prominent an author than Alfred Huxley, whose plays, *The Walls of Jericho*, and *John Glyde's Honor*, have made him one of the most popular authors in London, and this fact will add greatly to her strength as a vaudeville attraction. Mrs. Fealy's greatest charms as an actress are her delicacy and naturalness, qualities that are somewhat rare. She has supported the leading stars, but most of her experience has been gained as leading woman in the best stock companies, in which her versatility has had full play. Not only is she a clever actress, but an excellent stage director; in fact, there are not many things connected with the profession with which she is not familiar. For several years she was director of the Taber Grand School of Acting in Denver, Colo., and

BEFORE HE OPENED.



Here is Raymond Hitchcock as he appeared at his home at Great Neck, Long Island, singing this little lay:

"Then it's ho! for the soft grease paint, my boy!  
And it's ho! for the artists that ain't, my boy!  
And the little white lights,  
And the blushing sights—  
But, say!  
I'm a hundred miles from the Great White Way!"

PLANS FOR ELEANOR ROBSON.

Eleanor Robson, who arrived from Europe on Aug. 7 on the *Coronado*, is to spend the entire season of 1906-9 in London in a repertoire of plays, and while the theatre at which she is to appear is not yet definitely decided upon, she herself inclines to the belief that it is to be the Haymarket, basing her assumption upon the negotiations that are now in progress between her managers and Mr. Frederic Harrison, the lessee of the house. Miss Robson, since her departure last May, has been living quietly at her home on the upper Thames in company with her mother, Mrs. Madge Carr Cook, and with the exception of a brief trip to Paris has devoted all her energies to recuperation, which took the form of golf and tennis at Goring, near her home. The engagement of Miss Robson at the Academy of Music, New York, in *Salome*, will begin on Sept. 2 and last four weeks, after which she will go on tour, dividing her time among *Salome*, *Nurse Marjorie*, and *Merely Mary Ann*. A production of *Rostand's The Lady of Dreams* may be made in the Spring.

TIM MURPHY'S SEASON.

Tim Murphy's season will begin on Aug. 29 at Wheeling, W. Va., and thereafter extends south to the Pacific Coast, where he will play an extended run in San Francisco in seven of his popular comedies and return over the northern route through Canada to New York for a Spring engagement. Dorothy Sherrod is to be his leading woman. En route he will present the Rev. Cyrus Townsend Brady's *A Corner in Coffee* and Frederick Paulding's *Two Men and a Girl*. Both comedies require long casts, and for each Mr. Murphy has provided extensive productions.

NEW NORTHWEST TERRITORY.

The Western Canada Booking Bureau, with headquarters at Calgary, Alberta, represents the new theatrical territory in which Mrs. Fiske was a pioneer during her recent tour. Mrs. Fiske appeared with the Manhattan company in five towns to enormous receipts, the sum taken at Calgary being \$2,503 for a single performance of *The New York Idea*. E. Wilkes is secretary of the booking bureau.

DOROTHY DONNELLY FOR THE MOVERS.

Dorothy Donnelly has been engaged by Henry B. Harris to play the leading role in *The Movers*, in the place of Grace Elliston, who was to have been starred in the play. Miss Elliston is said to be ill at Bar Harbor, Me., and unable to appear for rehearsal.

CUES.

A new American drama, entitled *Sham*, by Gertrude Bonner and Elmer B. Harris, has been purchased for the use of Florence Roberts.

C. Russell Sage returned on Aug. 3 from Honolulu to begin rehearsals with Edgar Selwyn in *Strongheart*. He is largely interested in a coffee plantation in Rio de Janeiro and will extend his interests to Honolulu. He was last season with May Irwin, later playing with Kyrie Bellew in *A Marriage of Reason*.

Adelaide Keim has been elected an honorary member of Lodge No. 1 of the New York Theatrical Mechanics Association.

George Ade's new play for W. H. Crane has been named *Father and the Boys*.

Al. H. (Metz) Wilson will begin his second season in Metz in the Alps on Aug. 17 at Long Branch. He is to play an engagement in New York city before the holidays.

At Saratoga on Aug. 16 Chauncey Olcott will give the first performance of his new play, *O'Neill of Derry*, of which Theodore Burt Sayre is the author. Mr. Olcott's tour will begin on Aug. 25 at Minneapolis.

Henry W. Savage has disposed of the French rights of Woodland to the director of the Folies-Bergere, Paris.

Edwin Mondart has made application for a final discharge in bankruptcy. The hearing is set for Aug. 21 in the United States Court House, New York city.

Cornelia Wirth was granted a decree of divorce from Louis F. Wirth by Justice Brady, in the New York Supreme Court, on Aug. 7.

Abraham Thalheimer has succeeded J. J. Coleman as local booking agent in the offices of the American Theatrical Exchange.

A silver service was presented to Frans Kaltenborn, director of the Kaltenborn Orchestra, at St. Nicholas Garden, in Sixty-sixth Street, last Tuesday night. The occasion was the celebration of the 500th concert given by the orchestra. An elaborate programme of classical and popular music was warmly applauded by a large audience.

Strongheart, with Edgar Selwyn in the leading role, will open at McVicker's Theatre, Chicago, on Aug. 24.

Henry W. Savage has engaged Raoul de Valmar, a pupil of Jean de Reszke, and Willy Schuller, of the Royal Opera, Vienna, to alternate in the role of Pinkerton in *Madam Butterfly*. De Valmar's family name is Reid-Taylor, and he is an American.

Harry G. Bates, who has been camping at South Beach, S. I., this Summer, has signed for the coming season with the Kirsche La Shelle Company, Inc., to play a character part in *The Virginian*.

MRS. PATRICK CAMPBELL CONING.

Mrs. Patrick Campbell is to return to the United States for a twenty weeks' tour in her repertoire, and will make her first appearance about Nov. 18, either in New York, Philadelphia, or Boston. George C. Tyler, the executive head of Liebler and Company, who are to direct the coming tour, announced last week that he had concluded the definite arrangements that would bring the actress here, and that the plays that would be presented by her would be *The Sorcerer*, by Victorien Sardou; *The Second Mrs. Tanqueray*, by Arthur Wing Pinero; *Magda*, by Hermann Suderman; *Pellens and Melisande*, by Maurice Maeterlinck; *The Notorious Mrs. Ebbels*, by Pinero, and one or two others. The tour will comprise a season of twenty weeks and will embrace the cities that have not so far been included in Mrs. Campbell's visits to this country, taking in the territory from the Atlantic to the Pacific and from Winnipeg to the Gulf. The entire trip will be made in the private car "Forest," for which arrangements have been made with the Pullman Company, and Mrs. Campbell and her company will live aboard the car. A new play will be produced in the Spring.

CONTINUES WITH THE MANHATTAN COMPANY.

George Arliss will be with the Manhattan company again next season, having been re-engaged by Harrison Grey Fiske. This will be his fourth season with Mrs. Fiske's supporting organization. On the Southern tour that Mrs. Fiske will make this Autumn Mr. Arliss will have his old roles of Raoul in *Les Eclusees* and Brack in *Hedda Gabler*, and will play for the first time Alice in *Tess of the D'Urbervilles*. He will also have a prominent role in the play by Langdon Mitchell in which the Manhattan company will appear by itself later in the season, while Mrs. Fiske is appearing in her new play with a special cast.

CLYDE FITCH RETURNS.

Clyde Fitch returned to New York from the Adriatic last Thursday after a five months' stay in Europe. A part of the time he spent touring France and Germany in his automobile. He completed the manuscript of his latest play, *Bluff*, while on this trip. Arrangements were made for producing *The Truth in Austria*, Holland, Norway, Sweden and Denmark, as well as in France, Germany and Italy.







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## NOT CONVINCING.

PROTESTS have for some time been published in the form of letters to the press—all apparently having one origin or inspiration—against "the amount of drinking that appears to be necessary in the modern play."

One of the writers asserts that "As soon as the villain commits a crime he gulps down a glass of whisky. As soon as the hero arrives, after having made love successfully to the heroine, he goes to the side-board and takes a drink."

It would be interesting to know just what plays this reformer has seen that have induced him to make such a statement. He must have confined his playgoing to melodrama. And yet there are even melodramas in which there is no drinking, while in melodramas in which drinking is simulated the liquids really are no doubt harmless, even from the viewpoint of teetotalism.

An analysis of all sorts of plays probably would disclose that drinking is but occasional in the drama, and usually there is little or none of it. The drama, as a rule, is concerned with other matters.

One of the plays in which drinking is confessedly objective is that ancient standby, Ten Nights in a Bar Room. But does not this play, from the viewpoint of persons who write to the newspapers on such subjects, enforce a great lesson against drink? Would they banish this bibulous classic from the repertoire of the theatre?

It is true that occasionally, in a play, there may be found a villain who drinks just as in real life. There are villains who do more than look upon the wine when it is red and when it giveth its color in the cup. But also there are even villains in the play who do not partake of intoxicants, or pretend so to partake, just as in real life there are villains who do not indulge this habit. Drink is really a foe to scientific villainy.

As for the heroes, relatively fewer of them seen in simulation on the stage absorb intoxicants than in real life.

As the lawyers would say, this indictment contains matter that is irrelevant, immaterial and incompetent. In fact, it is a fine sample of blather.

## AN ABUSE IN PARIS.

THE average system of illegitimate gain—modernly called "graft"—grows stronger the longer it is pursued. From itself, naturally, it never will reform, for those concerned in it grow more and more exacting and their alertness for profit increases as their business continues.

The system of tips in Paris theatres long has exasperated foreigners who attend the play in that metropolis. These "gratuities" are in effect enforced, by one or another means denoting a depraved ingenuity, by women of problematical ages who buy from the managers the privilege to fleece the public. It is said that these harpies "deposit" considerable sums with the managers, generally about \$300 each; and with a score of such "attendants" in a theatre its business head naturally realizes a considerable sum from their operations, for it is reasonable to assume that a theatre manager who will wink at or authorize the exactions that these women achieve would by no means be satisfied with mere deposits to insure places for such persons in his business economy. He would also want a part of the proceeds of the particular industry involved.

As has been suggested, travelers patronizing the Paris theatres long have protested, both to managers and in the press, against this abuse of hospitality. Such artists as BERNHARDT and REJANE, observing during their travels the very different methods that prevail in the Anglo-Saxon theatre, and particularly in the theatre in this country, have the more clearly realized the nature of the abuse in their own theatres and have fought against it. Just now a considerable number of the Paris newspapers are returning to attacks upon the system, and they should assist in abolishing it, or at least in so modifying it that strangers within their gates may not have the pleasures of their playgoing foiled by the graceless importunities of a flock of ancient and fully sophisticated dames who in effect cry for money at every turn.

## HONESTY MUST BE ENFORCED.

OUT of all the agitation over the new measure amendatory of the United States law as to copyright good must come.

It will indeed be strange if the next Congress does not see the rights of authors in a modern light, and protect those rights as perfectly as the law can do so.

Of course an author has common-law rights that may be enforced, irrespective of copyright; but remedies at common law are locally applied, and there is need of a general law that will reach offenders in all national court jurisdictions.

If Congress should fail of its duty in this matter, no doubt the States that have not yet done so will join those commonwealths that have placed upon the statute books specific laws against play and other literary piracy.

The inconsistency of the pending law in Congress—a measure that shows little discrimination and mixes up the merely mechanical with the intellectual product—is shown in a Rome interview with PUCCHINI. Italy was the first country to safeguard composers as to the reproduction of their works.

"In America," says PUCCHINI, "singers, such as CARUSO and SCOTTI, sing my operas into the phonograph and receive a large remuneration, but where do I come in? Nowhere. Indeed, should I compose those operas for duplicate reproduction, I would be heavily fined, so well are the rights of the proprietors of the phonographs guarded."

As to plays, and in fact as to all other forms of literary property, the Federal law as to copyright now on the books is reasonably fair and effectively punitive in cases of violation, and of course that law will continue in force until it is superseded. In the meantime, every effort should be made by persons legitimately interested in the matter toward at least a preservation of present safeguards in the premises.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

E. M. R., Cape Cottage, Me.: THE MIRROR has no record of the announcement you mention.

QUERY: Such a benefit has been given. 2. Jacob Litt died on Sept. 27, 1905, at Dr. Bond's Sanitarium, Yonkers.

W. H. F., Lewistown, Pa.: There is always a demand for good acts of the kind you mention. There are a number of women engaged in the work at the present time, and the turn would hardly be a novelty, unless some extraordinary tricks were introduced.

D. F., Boston: Flowers are frequently sent to actresses on "first nights." Men are not so often favored with floral offerings. The kind of flowers is a matter to be determined by the personal taste of the sender or the known preference of the recipient. The flowers should be sent to the theatre early enough to allow of their being placed in the dressing-room of the favored one before the performance begins. Throwing bouquets over the footlights or sending them up to the stage by ushers is not considered in good taste.

## PERSONAL.

HOWLAND.—Here is a glimpse of Jobyna Howland, at her Summer home, Cedar Springs, Ontario, Canada, feeding a pet cow.

FISKE.—Mrs. Fiske is spending part of her vacation at San Luis Obispo, Cal., where she has a cottage overlooking San Francisco Bay and in the shadow of Mount Tamalpais. Her season did not end until July 6, so that her holiday is a brief one. She is devoting it to the study of the new role in which she will appear after her tour of the South the coming Autumn. In Town of the D'Urbervilles, Leah Kleschna, and Hedda Gabler. She also intends to add another Ibsen character to her repertoire during the season. Mrs. Fiske will come East about the middle of August and stay at the sashore until she and the Manhattan company begin rehearsals.

NAZIMOVA.—Madame Nazimova will open her season at the Bijou Theatre in The Master Builder instead of Contesse Coquette. Rehearsals began last week. Dodson Mitchell will play Dr. Herdal and Mabel Bert will be Mrs. Solness.

DUPREE.—Minnie Dupree is at her home in Bellport, L. I., nursing a sprained wrist, as a result of being thrown from her horse.

ST. DENIS.—Ruth St. Denis will make a tour of the United States this season, appearing in the larger cities in special matinees of East Indian dances.

KLEIN.—Charles Klein has been elected Commodore of the Rowayton Yacht Club, of Rowayton, Conn., where Mr. Klein has his Summer home.

TRUAX.—Sarah Truax, who has been spending her Summer vacation at Lake Minnetonka, near St. Paul, will return to New York the latter part of August to begin rehearsals of The Spider's Web. Her season will open at Ithaca, N. Y., on Sept. 16.

CALVE.—Emma Calve will arrive in New York on Sept. 17, and her season will begin with a concert at the Portland, Me., annual festival.

MANTELL.—Robert Mantell's production of Ibsen's Brand has been definitely set for October, 1908. Frederick Donaghy has made the stage version of Ibsen's poem, and Dr. Andrew Byrne is arranging a symphonic accompaniment. Mr. Mantell will revive King Richard II. and Coriolanus before the end of this season.

KELLER.—John E. Keller has been engaged for the leading male role with Amelia Bingham in Lady Godiva. Later in the season he expects to appear as Hamlet, King Lear and Iago in New York City.

STABLE.—Rose Stahl's next season in The Chorus Lady will open on Sept. 2.

KALICH.—Bertha Kalich is at Narragansett Pier at work upon the role of Sappho in Percy MacKaye's poetic tragedy, Sappho and Phaoon, in which she will appear under Harrison Gray Fiske's management. Madame Kalich is enthusiastic over the beauty and power of her new role, and delighted at being the exponent of what all who have read the play in its published form declare to be a masterpiece of the poetic drama. Madame Kalich's tour will begin in October. Soon thereafter she will play a brief engagement in New York, to be followed by visits to the larger cities of the East and the Middle West.

JANIS.—Elsie Janis will appear in November in The Hayden, by Coma Hamilton and Tristan Bernard, with music by Paul A. Rubens and Frank Tours. Miss Janis will return from Shelter Island for rehearsals this week.

BALSAR.—Charles Balsar, who has been spending the past six weeks at his home in Jackson, Mich., will arrive in New York today (Tuesday) to arrange for the coming season.

KOLKER.—Next to the stellar roles, the most important part that Harrison Grey Fiske had to cast for the coming season is that of the slave Phaoon, in Percy MacKaye's poetic tragedy, Sappho and Phaoon, in which Bertha Kalich is to appear. For this role Mr. Fiske has engaged Henry Kolker, who played Guido Colonna to Madame Kalich's Monna Vanna, and Raphael Friedlander in The Kreutzer Sonata.

## CURRENT AMUSEMENTS.

Week ending August 27.

ACADEMY OF MUSIC—Mintyre & Smith in The Aerial Garden—George M. Cohan in The Honey Mooners—11th week—41 to 60 times.

ALHAMBRA—Vaudeville.

AMERICAN—The Great Express Robbery—8 times.

ASTOR—Raymond F. Hitchcock in A Yankee Tourist—1st week—1 to 5 times.

BLOU—Cole and Johnson in The Show Fly Regiment—2d week—6 to 14 times.

CASINO—Fascinating Floor—11th week—35 to 50 times.

CRITERION—Battle Williams in The Little Church—120 times, plus 2d week—4 to 14 times.

DEWEY—Commencing Aug. 17—day of the Revolution.

FOURTEENTH STREET—The Gambler of the West.

HARLEM OPERA HOUSE—Stock co. in The Belle of Richmond.

HERALD SQUARE—Kiddie Fay in The Grubbs—10th week—145 to 150 times.

HURDLO AND BRAMON'S MUSE—Hall, Peckin.

JARDIN DE PARIS—Vaudeville—The Follies of 1907—35 to 41 times.

KEITH & PROCTOR'S 10TH STREET—Vaudeville.

KEITH & PROCTOR'S 10TH STREET—Vaudeville.

KNICKBOCKER—The Alaskan—1st week—1 to 7 times.

LINCOLN SQUARE—Russell Brothers in The Hired Girl—10th week—5 times.

LYCUM—Commencing Aug. 15—4th week—14 to 16 times.

MADISON SQUARE GYM—The Maid and the Mill—1st week—24 to 26 times.

NEW STAR—The Life of an Actress—3 times.

PARADISE BOOM—Vaudeville.

PASTOR'S—Vaudeville.

SAVOY—The Man of the Hour—11th week—25 to 30 times.

VICTORIA—Vaudeville—Matinee.

WALLACK'S—The Time, the Place, and the Girl—2d week—6 to 10 times.

## NEW INDIAN PLAY PRODUCED.

A Princess of the Wilds, a new Indian play by Mrs. Lillian White Spencer, was presented for the first time on any stage by the stock company at Fairland Park, Memphis, Tenn., on July 25. The piece is a romantic drama of the period of the settlement of Jamestown, Va., and of course, the principal characters are Captain John Smith, John Rolfe, Powhatan, and Pocahontas. Local newspapers report the play as well written and well staged. The story follows the familiar traditions of the Roanoke colony, with some departures from historical accuracy. During the week at Memphis all records for the theatre were broken, and the audience showed unusual enthusiasm. The management expects to give it an elaborate production for a metropolitan hearing. The cast at the first performance was as follows: Captain John Smith, Frank Kingdom; John Rolfe, George Soule Spencer; Master Hatfield, W. A. Hurley; Captain Newport, Lawrence Oliver; Parson Whitaker, Gino Rocca; John Laydon, Harry Huguenot; Anas Todkill, C. Norman Hammond; Throgmorton Goshols, Frederic Sullivan; Lady Forrest, Marquita Dwight; Ann Barrow, Gna Waldrop; Abigail Andrews, Elizabeth Moss; Powhatan, Gino Rocca; Nantuaqua, W. A. Hurley; Wecotantow, Ernest C. Joy; Ketchag, Adelaide Cumming; Cioapatre, Elizabeth Moss; Pocahontas, Julia Taylor.

## VAN DEN BERG'S OPERA PLANS.

Joel Van Den Berg has leased the West End Theatre for the Winter season and will continue to present there grand and light opera in English.

Among the singers engaged are Madame Noldi, Jennie Lindon, Magda Dahl, Almada Norton, Mae Calder, Grace Belmont, Albertine Margadant, Pauline Perry, Albert, Hubert Wilkin, Robert Perkins, William Schuster, Allan Turner, of the Carl Rosa Opera company of London; H. H. McKloskey and Claude Amson. The musical director will be John Braham. He will be assisted by Mr. Brame, formerly musical director of the Stadt Theatre, Hamburg.

The opening bill on Sept. 3 will be Flotow's Martha. Miss Norton will appear for the first time here as Lady Harriet and Miss Lindon as Nancy. Martha will continue through the week. On Sept. 5 Andran's Mascot will mark the first appearance of Miss Hollins as Bettina and Mr. Wilkin as Pippo. On Sept. 16 Rip van Winkle will be the opera. Other operas will be Strauss' Die Fledermaus, Lohengrin, Hansel and Gretel, Tannhauser, Aida, Il Trovatore, Romeo and Juliet, Faust, Fidelio, I Pagliacci, The Jewess, Cavalleria Rusticana, Der Freischutz, Crown Diamonds, Merry War, Black Humar, Boccaccio, Robin Hood, Ermeline, and Madame Angot.

## RIP VAN WINKLE AT HOME.

An open air performance of Rip Van Winkle was given at Fairland Park, N. Y., on Aug. 8, in the neighborhood of the locale of the story. Fairland is supposed to be the original village of Palling Waters. This was the first time the play had been given in the village, though Joseph Jefferson often expressed a wish to perform it there, and other actors have spoken of it.

At Friday night's production George Ober appeared as Rip, and the remainder of the cast of principals was made up as follows: Derrick Van Hookman, George Hart; Nick Vedder, William P. Kitta; Cockin, H. A. Botic; Heinrich Vedder, Leonie Flugrath; Yacup Sten, Gustav Warren; Gretchen, Lizzie Harold Comley; Mena, Violet Flugrath. Others appearing were Marie Regina, Lillian Du Bois, Adelaide Ober, Florence Oberist, Elizabeth Flugrath, Georgia Smith, Master Wynne Holcomb, Helen Holcomb, Charles Langabe, William Evans, Harry Roberts, K. P. Willis, and Willa Keyes.

The production was under the patronage of prominent society women of New York, Philadelphia and other cities who are visiting in the Catskills. The audience numbered about 5,000 and was drawn from the many Summer resorts in the vicinity.

## BOOTH TARKINGTON IN NEW YORK.

Booth Tarkington, the Indiana novelist, arrived in New York last week on the New Amsterdam, of the Holland-America Line. He was accompanied by Mrs. Tarkington and his daughter, Louise Laurenton Tarkington, seventeen months old, who is now taking her first view of American life. Mr. Tarkington has come over to witness the production of the new play, The Man from Home, which he has written in conjunction with Harry L. Wilson, the author of The Spenders. Immediately upon the presentation of the new piece Mr. Tarkington will return to Paris, where he makes his home. He has become a full-fledged resident of the French capital, and has also acquired a home on the island of Capri, off the coast of Italy.



A Patent Specimen of Million Mailed.

Jack Barrymore's sketch of himself in The Days of Company B, drawn for the Chicago Evening Post.



## THE USHER



G. B. Shaw, abandoning for the moment his satirical dogmatism on various other subjects—no matter that in London or elsewhere engages journalistic attention escapes his pen—has returned to the topic of theatrical censorship.

He believes, or says, that "a wise control of the stage by the community is very much to be desired indeed," and mercilessly attacks the existing censorship. Yet he prefers the Lord Chamberlain to Mr. Comstock, although no one would assume that Mr. Comstock's activity in re Mrs. Warren's Profession in New York could have induced Mr. Shaw to make a comparison in favor of the British system.

"Since freedom is a dream," says G. B. S., "give me the municipality as the best censor within reach." His theory is that the members of a municipal council would exercise a more intelligent view of drama dealing with life's problems, because they naturally are brought into contact with those problems.

This might be true of the London County Council, if that body could be expected to add an ethical and somewhat difficult duty to the multifarious material duties which press upon it. Yet it is to be doubted whether any such body in England—and the doubt expands when kindred bodies on this side of the Atlantic are considered as possible play censors—could solve this vexed question.

There are fixed and enforceable laws everywhere against overtly demoralizing influences, and they apply to the theatre as well as to other things. But the drama should alone be judged—as in effect it is judged—by the playing public.

There is no record anywhere of long life or profit for any play that really offended public sentiment as to morality. The mass of playgoers are safe custodians of the public welfare in this matter. They are quick to condemn anything that should not be represented in the theatre, and it is safe to leave the drama in their hands.

Critics in the larger cities are sometimes assailed because they write things that hurt those criticised. But there are critics in some smaller communities that write more harshly, as witness this on a minstrel entertainment from the *Morning Appeal*, of Carson City, Nev.:

Last night a minstrel troupe drifted into Carson and gave a show. It is not known whether they came in on the night train, from Mina or drifted in with the Herrin private car. They were not advertised and gave no street parade, that any one could see, and had no band. When the troupe was massed on the stage there were ten in all, six men and four women. Two of the women were hog fat and one was white. It is said that these people had never been on any stage before as large as the Carson Opera House (and never will be again). People from Tonopah insist that two of the end men had their minstrel schooling in a saloon near the foot of Mt. Oddie and that one of the Johnsons had done time. The lady interlocutor is not identified, but she has a marvelously fine voice with a good range and as sweet and clear as a bell. She sang "The Holy City" to a sort of jig time, but the audience did not notice any radical defects, as they were disposed to treat the performers with lenient hospitality. The octonous lady dancer wore clocked stockings, probably to enable her to keep time when she shuffled the pigeon wings, and her dress was evidently made for a shorter person. The performers changed off with the orchestra and when the proper time came a performer would hop over the footlights and fall aboard of the piano, while the piano thumper would climb up and take the other fellow's place in the cork line. If an artist wanted to change a costume he merely took his coat off in sight of the audience and turned it wrong side out. To make another change he would turn it inside out. There was one artist who could change the expression of his face without leaving the stage. They announced, when the curtain fell on them, that they would play a return engagement in the near future if invited by a reasonable committee. Sheriff Kinney went to the depot with them and advised them officially not to think of coming back until his term had expired.

Probably this minstrel "show" really was pretty bad, but there is little in the foregoing "criticism" that would help its members to do better.

A correspondent of THE MIRROR intimates that this sort of criticism is practically the rule in Carson City, where really good attractions seldom are seen.

The same free and breezy style of writing would probably be applied there to anything offered, although, possibly, really good entertainment would be less subject to suggestions of action by the sheriff.

The third congress of the Esperantists, opponents of the new language, Esperanto, which optimists among its practitioners hope to assist

in making universal, opened in London yesterday (Monday).

The programme for the opening session includes speeches and singing in the Esperanto language, a play consisting of scenes from *She Stoops to Conquer* with eleven performers, each from a different country, and will conclude with the singing of "God Save the King" in Esperanto. Other exercises, including religious services with sermons in Esperanto, will follow, and to-day (Tuesday) and Thursday will be theatre evenings, and Bardwell ex. Pickwick and Box and Cox are to be presented by international companies. The authorities of London will bestir themselves in honor of the convention, which will attract unusual attention, among other things, for the racial diversity of its attendance.

It is not difficult to recognize a practicality in Esperanto if co-operation should undertake to make it a common language in commerce, which is internationally hindered by a confusion of tongues. It might, also, add to the pleasures of travel by reducing the possibility of misunderstandings between tourists and those with whom they deal as to practical matters.

To imagine, however, that Esperanto, or any other "language" arbitrarily constructed by ingenious persons can be made to take the places of other languages in literature, the drama, and the more sentimental contacts of life, is to imagine a vain thing.

By the way, what has become of Volapuk, which also was alleged to have a universal mission?

## THEATRICAL FOLK RETURNING.

Dave and "Scamp" Montgomery, Mr. and Mrs. William H. Thompson, Miss Theodore Carraw, Carrie Graham, and Mrs. Corinne Rider-Kelley returned to New York last Saturday on the *St. Louis*. The Montgomery Brothers and Harry Williams, the song writer, made a tour of Holland in an automobile, and visited the original Red Mill.

Mr. and Mrs. W. A. Brady (Grace George) and their two children, W. A. Jr., and Alice, arrived in New York last Friday on the *Oedic*. In an interview Mrs. Brady expressed her delight at the reception accorded her in London, where she went entirely unknown, and succeeded. She has a new play by Jerome K. Jerome, called *Sylvia of the Letters*, which she will produce in December. On the *Oedic* with Mr. and Mrs. Brady were Frank Worthing and Max Freeman, who played in *Divorçons* at London; Dorothy Donnelly, Ferdinand Gottschalk, Douglas Gerard, Miss D. Hawkins, and Mrs. Joe Lewis (Fannie Ward).

Harry B. Burcher, who staged *The Belle of Mermaid*; Lou Mara, of Fitch's company; and Miss Wadley, English vaudeville actress, arrived in New York Thursday on the *Adriatic*.

## LADY GODIVA RIDES AGAIN.

All England has been having pageants. To Coventry belongs, however, the proudest distinction, and of Coventry's the looked-for moment and climax is when Lady Godiva rides. This pageant has been presented several times, its last occasion being in 1887. There was considerable discussion this year when it was announced that the famous ride of Lady Godiva would be reproduced. The clergy and many of the laity protested. La Milo, a well-known model, of London, who has been appearing in a London music hall in "living statuary" was chosen to impersonate the historic legendary character. After her costume had been passed on by the City Council, she appeared in the procession upon a white horse, which was adorned in medieval style. Her dressing of the part, which threatened to cause a storm, proved to be absolutely inoffensive. The spectacle was witnessed by 100,000 people.

## COMPANIES GETTING READY.

Rehearsals are now in progress at almost every theatre in the city. John Drew and his company are rehearsing at the Empire in *My Wife*; Francis Wilson at the Garrick in *When Knights Were Bold*; at the Lyceum, Dustin Farnum in *The Rangers*; at the Hudson, Robert Edeson in *Classmates*; at this same theatre between whistles *Strongheart* and *Crusoe Land* are being rehearsed; Lulu Glaser in *Lola from Berlin* at the Liberty; at the New Amsterdam, George M. Cohan is directing rehearsals in *The Talk of New York* and *George Washington, Jr.*; at the Berkeley Lyceum, C. B. Dillingham's company in *Artie*, *The Red Mill*, *Fritz Scheff*, *Frank Daniels*, and *Elsie Janis*; Anna Held at the Broadway; the *Pacific* has been and at the Tuxedo Hall Al. H. Woods' companies in *Since Nellie Went Away* and *Broadway After Dark*.

## MANAGER HANAUER IN TOWN.

S. Hanauer, manager of the theatre at Beaver Falls, Pa., was in New York last week, looking after bookings for next season. Mr. Hanauer books independently, selecting the attractions that he thinks will please his patrons. To a Minnora representative he said:

"I wish to let company managers understand that there is no basis to the rumors that another theatre is to be built in Beaver Falls. No attempt is being made to start another house there, and so far as I can learn—and I know every one in the town—there have been no negotiations for property for theatre purposes. Company managers who expect a new Nixon theatre to be erected in Beaver Falls are laboring under a delusion.

"I shall continue to book my house independently, as hitherto, and am ready to offer time to any reputable attractions."

## RICHARD MANSFIELD'S CONDITION SERIOUS.

Richard Mansfield, who has been at Amersham since he left Montreal, does not, according to recent reports, show marked improvement. Some days ago ex-Judge Dittenhofer received a telegram from Mrs. Mansfield which read: "Please contradict reports. Improving. Had attack sciatica brought on by damp weather crossing." His brother, Felix Mansfield, has also been quoted as saying that the distinguished actor is suffering merely from nervous breakdown and sciatica and that his present shade was but a temporary stop until his summer home at New London should be made ready. Meanwhile a recent report has it that a specialist has been called in and that Mr. Mansfield's condition does not seem to have grown better.

## PLANS FOR NAUDE ADAMS.

After a short vacation in the mountains Maudie Adams will begin rehearsals of *Peter Pan* for a tour to begin at the end of September. She will go as far South as New Orleans and return to New York for her annual engagement at the Empire Theatre, where she will play for two months, presenting *Peter Pan* during Christmas and New Year weeks. Beginning on Jan. 6 she will appear in *Quality Street* for a week, and on Jan. 13 will make her first appearance in her new play, *The Jew-T*. Gustave von Seyffertitz, formerly with Hedrich Corried and Henry W. Savage, has been engaged as stage-manager. He had charge of the revivals of *Quality Street* and *L'Aiglon* during Miss Adams' Western tour.

## THE THEATRE IN LONDON.

## GAWAIN'S TIMELY GOSIP OF THE STAGE IN THE BRITISH METROPOLIS.

All the New Dramas Quite English, You Know, but as Yet There Are but Two of Them, and One Originated in France—A Night Out Reviewed—Society Sinners for Drury Lane.

LONDON, Aug. 3.—"Aha! I e-amer—not yet yet felled!" as many old-time barnstormers of your (and my) acquaintance were wont to exclaim or declaim in their moments of temporary triumph! I say "temporary," because even my own feelings of triumph are likely to be evanescent, for your American drama is likely ere long again (as concerns the native British drama) to wipe away all trivial fond records, as young Hamlet would say, "a certain memorable occasion on the battlements of Elsinore."

For lo! when just now I exclaimed (unkindly rather than vocally), "Aha!" it was but to denote my glee (if I may call it so) at being able for the first time for many months to declare unto you that all our new dramas of the week, (they were few), have been quite English, you know.

When I say "quite" in this connection pray do not think that I rejoice at seeing no American plays here this week. No! A thousand times, no! (as they also declaimed or exclaimed) in the aforesaid old time sanguifolious drama.) No! Not by no manner of means—to use a low comedy Dickensianism. For, be it known to all and sundry—that being a true-born Anglo-American (with the accent on the Anglo) I like—nay love—all American plays equally with the English ditto. Always, of course supposing that both to prove "presentable"—after they have been "presented."

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The other new play was really of English manufacture, but of somewhat old-fashioned texture. This was *The Eighteenth Century*, with which actor-manager Edward Compton last Monday started at the St. James's a season which is to last while actor-manager George Alexander goes holiday-making and anon touring till the end of the year. Compton, who was crewlike very popular in and around your States—is much esteemed by British playgoers for his honorable record, his sincerity of purpose, and his genial manner. For years he has gained both plaudits and pelf in the provinces, especially by his interesting repertoire of the best old comedies. With these perennial plays, Compton occasionally sandwiches a new play or two. The aforesaid new play is one which he tried on tour a year or two ago under the title of *To-Morrow*. I have hinted that it is old-fashioned, and when I add that its action takes place in a dream, you will at once see my reason for that description. I could fill a column of *The Minnora* with the names alone of dream plays—old-time and new-time from Victorian; or, I'll dream on it, Uncle Dick's Darling, *The Lovely Man of the Ocean*, *Susan Hopely*, etc., downwards. But I refrain.

Enough that *The Eighteenth Century* (formerly *To-Morrow*) shows how Nicholas, Ninth Earl of Laidlaw is—in the Autumn of 1906—induced to quaff a potion called "Magicbrew" which puts him into a deep sleep wherein he dreams that he is living in the troublous times of 1745—when that "beauty" the Young Pretender was drawing near his harassing of the British Isles. In point of fact, that Ninth Earl dreams that he is the Fourth ditto, a vile rake, false friend, a drunken hound, and a betrayer of women.

In the course of this dream the supposed Fourth Earl re-enacts his villainous amours and duels, the whole forming a very interesting, although conventional drama, the weakest point of which is the comic relief. Please note that when the Nicholas the Ninth Earl awakes from the effects of the Magicbrew, he is supposed to be quite cured of having shown some approximation to the vices of his vicious ancestor. So all ends happily with the recently interrupted love-interest put in proper order again.

No author's name is vouchsafed on the Comptonian playbill, only a statement to the effect that "the authors are indebted for the central idea of this play to a comedy by E. J. Melyon and C. James, the property of Mr. Edward Compton." Compton himself enacted the dreamful hero, and save for an occasional snatch of stiltedness in the very serious portions, he acted well. He is aided and abetted by a fine company, including the handsome English actor, Henry Ainley, and his handsome American wife, Suzanne Shridon, Eric Lewis, Charles Groves, and little E. M. Robson (a descendant of the Great Robson), Grace Lane (ever a very sweet heroine), and Marie Russell, whose daughter, the Gaiety Girl Rosie Boote, espoused a few years ago the Marquis of Headfort. The beautiful Marchioness Rosie is now to be seen at all the swaggiest gatherings, royal and otherwise.

The only other theatrical fixture this week was the revival at the Criterion of *Charles Klein's* clever adaptation of that long popular French farce, *A Night Out*. This merry—if not too utterly moral mixture—ran for 500 nights at the Vaudeville some few years ago. Its reception at the "Cri" on Tuesday was most enthusiastic, and it bids fair to do good business at that theatre till Sir Charles Wyndham returns thereto in the early Autumn to produce your Mr. Hubert H. Davies' new play, *The Mollux*, which has only four dramatic persons all told.

The acting of *A Night Out* was very artistic, especially that by George Giddons in his original character of Master Builder Pinglet; the clever character actress, Alice Root, as the sometimes limp Angélique; Frederick Volpe as Mathieu, and the beautiful Marguerite Leale (who is not utterly unconnected with the United States) as the neglected but spirited wife, Marcelle.

I regret to have to report the deaths this week of David Christie Murray, who was well known in America as actor, lecturer and journalist, and who for several years past wrote the "Handbook" articles in the *St. James's*; of Joseph Hutton, the widely known journalist and dram-

atist, and of George Nates, an old-time melodramatic actor of the best type.

Manager Arthur Collins will next Wednesday start rehearsing the new *Drury Lane* drama which is at present called *Society Sinners*. GAWAIN.

## OPENING OF SHUBERT ATTRACTIONS.

The dates set for the opening of Shubert attractions are: E. H. Southern in his plays, at the Garrick Theatre, Chicago, on Sept. 23; De Wolf Hopper, *Happyland*, at the New Alexandria Theatre, Toronto, on Sept. 23; Clara Bloodgood, *The Truth*, at Trenton, N. J., on Sept. 30; Lew Fields and Conde Edson in *The Girl Behind the Counter*, at Atlantic City, on August 26; Virginia Harned at the Herald Square Theatre, on Sept. 1; Anna Karenina; Mary Manning in *Glorious Betsy*, on Oct. 11, at Plainfield, N. J.; Henry Miller and Margaret Anglin in *The Great Divide*, at Daly's Theatre New York, on Aug. 26; Henry Woodruff, in *Brown of Harvard*, at the Grand Opera House, New York, on Sept. 2; Louis Mann, in *The White Hen*, will open at the Garrick Theatre, Chicago, on Sept. 1; James T. Powers, in *The Blue Moon*, at the New Alexandria Theatre, Toronto, on Sept. 16; *The Road to Yesterday*, at the New Alexandria Theatre, on Sept. 9; Alexander Clark, in *The Earl and the Girl*, at Portland, Me., on Sept. 23; Digby Bell, in *Shore Acres*, at New Haven on Sept. 30; *The Social Whirl*, with Ross and Fenton, at Providence on Sept. 30; *The Tourist*, at Philadelphia, on Sept. 23; *The Love Route*, at Allentown, Pa., on Sept. 23; *Days in the Sun*, at New Town, at Newport News, Va., on Sept. 30.

## DOINGS OF THE FRIARS.

Last Friday The Friars held a successful meeting at Keen's Chop House. The final report of the committee appointed to secure club rooms was read and accepted. According to the recommendations of the committee, instead of the offices now maintained in the Knickerbocker Theatre building, club rooms will be secured in The Hermitage, at Seventh Avenue and 42nd Street. These will be known as "The Friars." It was also decided at the meeting to incorporate under laws of the State of New York. John A. Malone, manager of Daly's Theatre, London, spoke upon The American Press Agent in London. Mr. Malone said that the British public was not interested in personalities of actors and actresses and cared only for the criticisms and plays. Tenth Worm, who was with Southern and Marlowe in London, replied to Mr. Malone, and told how easy it was to "plant" stories in English papers. Rohan Clancy played his violin and Sylvester Sullivan invited The Friars to visit Happyland. Among other notes of interest mentioned the fact that Abraham L. Jacobs, general counsel for The Friars, sailed for London. While abroad he will confer with Marcus Mayer, special representative of The Friars, with a view to establishing a branch of the organization in London.

## MANAGERS APPOINTED.

The list of managers for the "Advanced Vaudeville" houses, appointed by Klaw and Erlanger, is as follows: E. Thannhauser, Shubert Theatre, Milwaukee; F. Williams, Anderson Theatre, Louisville; Walter Sanford, Shubert Theatre, Kansas City; D. Flahel, Garrick Theatre, St. Louis; L. Kilby, Nelson Theatre, Springfield, and the Worcester Theatre; Charles Williams, Shubert Theatre, Newark; Al. Shean, Tremont Theatre, Boston; Ed Lester, Academy of Music, Montreal; Richard Baker, Baker Theatre, Rochester; Frank Burns, Tock Theatre, Buffalo; Frank Clark, Alexandria Theatre, Toronto; Frank Zimmerman, Forrest Theatre, Philadelphia; Robert Watt, People's Theatre, Philadelphia; Melville Stoltz, Duquesne Theatre, Pittsburgh; William T. Grover, Grand Opera House, Brooklyn, and Lew Parker, Shubert Theatre, Brooklyn. M. A. Luescher will be the general press representative and advertising agent of the United States Amusement Company, with headquarters in the New York Theatre, and E. D. Price will share with him the burden of supervising the running of the new circuit.

## LOUIS JAMES' SEASON.

Yesterday morning Louis James called his company for rehearsal at his summer home at Monmouth Beach, as has been his custom for several seasons. Frederick Paulding will conduct the rehearsals and will also be Mr. James' leading man in the two Shakespearean comedies that will be presented on tour, *The Comedy of Errors* and *The Merry Wives of Windsor*. The following players comprise the company: Frederick Paulding, Abbie James, J. Arthur Young, Frank Peters, W. Christie Miller, Horace London, C. D. Burt, Kraft Walton, F. A. Garrison, C. A. Carl, Charles A. Brown, Frank G. Master, Anne Schaefer, Eugenia Webb, Ida Werner, Effie Weston, and Marie Michaels.

## WELCH SEEKS INJUNCTION.

An application was made to Supreme Court Justice Brady on Aug. 8 on behalf of Joe Welch for an order restraining Gus Hill from producing the play, *The Shoemaker*, and from using or interfering with the assets of a partnership said to exist between the plaintiff and defendant. A receiver was also asked. The plaintiff declared that Hill violated the terms of a partnership agreement by booking the play at inferior theatres. Hill denied that he had violated any agreement and opposed the motion for the appointment of a receiver, alleging that he had a good defense, and that he was entirely competent to meet any judgment against him, should one be obtained. Justice Brady reserved decision.

## ARTHUR ASKS FOR INJUNCTION.

Application was made to Supreme Court Justice Brady on Aug. 9 on behalf of Daniel V. Arthur, the theatrical manager, for an injunction restraining Roy Atwell, an actor, from appearing under any other management than his until the end of the run of *Marrying Mary*. Arthur declares that Atwell made an especial success in the part of Willie Drinkwater in the play, and that in violation of his contract he has engaged to appear under the management of the Shuberts. The motion was opposed, and Justice Brady reserved decision.

## ENGAGEMENTS.

Ida Waterman and Myra Brooks, for The Movers.

Clara Armstrong has been re-engaged for *Checkers*. Miss Armstrong was one of the original cast of this successful play, which is now rehearsing in New York city.

William A. Brummell has been re-engaged by Arthur C. Alston to play the lead in *At the Old Cross Roads*, this making his fifth consecutive year in the part.

Gas Hain, Jr., has been engaged to play the heavy role in W. W. Lapoint's *A Lamb from Wall Street*.

The two daughters of J. Cheever Goodwin have signed for the coming season, Miss Ellen Goodwin being specially engaged by the Shuberts for *Shore Acres* and Miss Louise Goodwin by David Belasco for *The Rose of the Rancho*.

David Clifford, Douglas J. Wood, Edna Conroy, and Irene Moore have been engaged to support E. M. Holland in *The House of a Thousand Candles*. Rehearsals began last Thursday.

Wallace Barrett has signed a contract with Clarence Wells for the coming season and will be in advance of Helen Byron, who will star in *Prize from Paris*.

Frances Cameron and J. L. Mott have been engaged by Henry W. Savage for *The Merry Widow*.

Marie Sherrill has been engaged to play *Shirley Bassett* in *The Lion and The Mouse* company that is to tour the summer cities.



## TELEGRAPHIC NEWS

## CHICAGO

The Isle of Spice—Tempest and Sunshine—  
Shadowed by Three—Colburn's Notes.  
(Special to The Mirror.)

CHICAGO, Aug. 12.—The new season seemed well advanced last week with numerous productions and revivals. Attendance was good, indicating the people will be ready to go to the theatre again when the park season is ended.

The Isle of Spice started the new season at the Great Northern last week. Harry France and Thomas Hanks are the owners, and they have gathered an excellent company. John May sang and danced the King. Somewhat better than he played it, and his interpolated songs was one of the hits. Harry B. Williams and Harry B. Watson as the pair of comedy tarts were big favorites with the audience. Alva E. Laine, besides playing Kashon, the court treasurer, with the proper dignity, revealed an exceptionally fine voice in a song called "The Glorious Highball," which was encored many times and seemed likely to be one of the new song hits of the season. Christened made a fine appearance as the lieutenant and all his songs were encored. Mattie Maris was a hand some dowager queen, and her bird, cat and dog imitations in the bright topical song, "How Can You Tell Till You Try?" were very accurately and skillfully done. The "Peggy Brady" song was never better sung than by Loretta Convey and never got more encores at the La Salle. Mary Orth pleased as Asena. The company includes Roberta Wilson as Teresa, Marjorie Blanchard as the witch, and Reta Hammond as Corda.

The revival of The Yankee Regent at the Garrick last week was not altogether fortunate. It involved the first appearance of Toby Lyons as a star, but he managed to stem the tide and save portions of his reputation as a rising comedian. Insufficient rehearsal was one cause of the adverse criticism. Others were inherent in The Yankee Regent itself, not to mention that the company was not organized for the theatre of the Garrick. The Tuesday night the chorus had been drilled into a condition of order and precision and the production was going with the smoothness it should have had for the capacity home the opening. Sunday, Mr. Lyons in a good comedy make-up played the regent-politician-part in his characteristic droll, quiet manner. His song, "The Lilies in the Pond Are Not for Me," a new and odd composition by Ben Jerome, was the hit of the production, and his unique poetry never failed of applause. There were several excellent voices among the principals, including Bertha Shalek and Osborne Clemons, who played the princess and the prince. Miss Shalek's personality pleased as well as her voice, and she received many recalls. Elsie Baird was a tall and handsome American heiress and played the part well. Elsie Herbert as Gretchen was a neat maid, and her number, "Mary Jane," had to be repeated many times. Thomas Burton was good as the Lord Chamberlain, and Fred Walton as Walter Smith did the part of the king fairly well. The company included a large chorus and a pony ballet. Ben Jerome's music seemed as popular as before. The "Indignant Aristocrats" is worthy of Lunders and was quickly recognized as extraordinary.

William K. Randall has left The Chorus Lady company to join the company which will open the McVicker season in Strongheart. His part of the latter is played by Graham Campbell.

A co-operative theater for the summer devoted to the good of the city and the two sisters of the good of the city, the company was said to have given indications of success at once. The theatre was started by local No. 4 of The Actors' Union following an announcement that there were 4,000 stranded actors in Chicago.

W. F. Mann produced his new play, Tempest and Sunshine, at the Columbus last week. It is a dramatization of the novel. The author of the play, Len Parker, has of course devoted most of the good things to the two sisters of the good of the city, but he has also supplied interesting roles in Joshua Middleton, the father of Tempest and Sunshine and the two old slaves, Uncle Juba and Aunt Judy. The first act opens in the Middleton plantation mansion and introduces the characters well. The second act, same scene, starts the plot of the wayward sister to marry the son of Sunshine and throw a suspicion of disloyalty upon her. The climax is a declaration of faith in her innocence. The third act shows Sunshine nursing Middleton, the man she is supposed to have eloped with but not married, in a St. Louis boarding house. The father arrives and there is a strong denunciation scene which deepens sympathy for the blonde and anemic Sunshine. The second scene of Act III is back at the Middleton plantation mansion, interior. Young Middleton arrives just in time to prevent the marriage between Tempest and the deceived fiance of Sunshine. Justice prevails in the last act, which has two picturesque settings of the cabin of the slaves in the moonlight and a view of the plantation mansion. Mr. Mann has cast Tempest and Sunshine exceptionally well. Marie De Beau as Tempest and Ruth Raynor as Sunshine are most satisfactory in appearance and acting. The former's exhibitions of quick, hot temper are equalled in skill by the latter's success in sustaining the seeming personality without over-doing, or unpleasant monotony. Montomery Holland as the father, Harvey Stuart and Gertrude Knox as the two young men in love with the sisters, were satisfactory. The pair of old slaves were exceptionally well acted by Charles T. Small and Nellie V. Small. These two characters furnished much good comedy. The play is well staged. Its good sentiment, genuine humor, and strong heart interest should make it welcome and successful.

Opening Sunday night, Sept. 1:—Louis Mann in The White Hen at the Garrick. The Girl Rangers at the Auditorium; Victor Moore in Kid Burns, Esq., at the Colonial; and Hattie Williams in T. L. Little Cherub at the Illinois.

Manager Duce of the Garrick promises a Shubert season of Italian Grand Opera in Chicago next winter.

Frank Lator John Park. Alma Youlin, William Biley Hatch, Edie Fay, and Florence Townsend will be in the cast of Coming Thru the Rye which will open at the Garrick next Sunday.

The ever-welcome Prince of Platan opened the new season and started the new regime at the Studenbaker last week, and the size and enthusiasm of the audience showed the good judgment of the new management. The company was excellent, and the notices must have been gratifying to the new manager, E. J. Sullivan, and to the Birmingham-Corner Theatre Company. Dan Mason as the Cincinnati brewer pleased the critics and the audience equally well. Marie Welsh as Nellie attracted especial attention with her looks and voice. Lillian Lawson played the French maid with just the right vivacity, sang well and won especial admiration for her dancing. The Carl Otto of Edward Mora, Francois of George F. Moore, Tom of Edward Fuler, and Shrimpton of Hayden Clifford were good in acting and singing. Ruby Dale was an imposing widow with good looks and a talent for acting. The male chorus is excellent and had to repeat the "Hallelujah" song many times. The charm of the French music was incessant and refreshing.

The Tempest came the tempest, that even having been omitted, was played by the Ben Groat company at Ravinia Park last week before a big and fashionable North Shore audience. Arthur Sullivan's incidental music for this play was sung by the Thomas Orchestra, under the direction of Mr. Thomas' successor, Frederick Schick. The acting was generally good, including the Prince of Platan, George F. Moore, Peter Warren as Trinculo, George Vivian as Ariel, and Violet Vivian as Miranda.

Shadowed by Three, one of the big new melodrama productions of the season, came to the Alhambra last week, after an initial engagement in Cincinnati. In this instance W. F. Mann has

furnished a real thriller, with numerous novel effects, and the largest automobile and locomotive used on the stage up to date. Still another vehicle is introduced, a genuine overland mail stage coach, which arrives and departs in the busy and exciting second act. Several horses are used in the play, and there is a battle scene that rivals The Round Up in shooting. The story is extremely sensational. A young girl confesses to a murder she did not commit. Her object is to shield her father, whom she thinks is the assassin. She eludes arrest and makes a thrilling escape in a big automobile, which crashes in and out of the conservatory of the mansion of the murdered man, her guardian. Pursuit is taken up by three detectives, and they follow her through the play. She becomes a cowboy, shoots the fingers of a desperado, and \$5,000 reward is offered for her capture. Cross-eyed Bob, a ruffian, tries to get the \$5,000, but she flies to the mountains on a horse and overtakes the Overland Limited snowbound up the Rockies. The train is held up, but a band of cowboys, led by the heroine, gives battle to Cross-eyed Bob and his pals. After a fierce fight they win and the train leaves with the heroine upon it. Later she is located in the oil district of West Virginia. She is rescued there from death in a powder house. As played at the Alhambra a spiritualistic entertainment is given in a town hall, and in the course of this mystic performance a materialized spirit of the murdered man tells who killed him. A short, righting last act follows. In the company the excellent acting of George W. Kerr, who plays three parts, is especially noteworthy. His strong, rational, natural Milo Haskins, oil king, is followed by an equally creditable performance of Cross-eyed Bob, the bad cow puncher. Later Mr. Kerr plays the overseer of the oil wells in the right manner and with plenty of strength, ease and sincerity. Incidentally Mr. Kerr directs the stage, and the production shows he has done this work well. If the three shadowed did not travel together he could undoubtedly play the trio without arousing the suspicion of the audience that he was doing three men's work. Theresa Miller does the heroine well, and as the cow puncher she is surprisingly good. Cora Haskins, as played by Gertrude Maltland, approaches close to the ideal melodrama heavy, and Billy and Ella Marble play the pair of old characters most effectively, giving them unusual depth and naturalness. A good quartette supplies a song diversion in the second act, which pleases the audience immensely. The company includes Jefferson Hall, L. O. Schenck, and H. G. Lemming, who play the three detectives; Thomas Merrick who did the English dupe effectively; John E. Bowers as Bannock, ranch foreman; Edmond Bais as Deadwood Dan, Rosa May as the housemaid. The play drew big houses all week.

It is a slow week which does not bring to light a plan for a new theatre. R. C. Whitney joins the ranks of the builders, and gives it proof that the site is near Madison and State. There is only one site very near that intersection, that of McVicker's Theatre.

The Red Mill and Artie companies will leave New York Aug. 14. The Red Mill's opening date is Aug. 18 at the Grand Opera House and that of Artie being Aug. 19 at the Studenbaker.

The entire Pekin musical comedy company left for New York Saturday to fill a three weeks' engagement, beginning at Curtis and Season's, 125th Street. The company will be seen in Captain Rufus, Dr. Dope, and other productions which have been successes here at the home theatre. A specially organized minstrel company, including "Jolly" John Larkins, will occupy the Pekin in the absence of the stock.

The marriage of Mabel Van Valkenberg and Dr. R. A. Blondin is announced. Miss Van Valkenberg, young stage name in Flora Falcon, is a successful young member of the profession. Dr. Blondin is a member of the theatrical profession, too, as Roman Fielding. They have been engaged for the heaviest of Rowland and Clifford's new musical play, The Mysterious Burglar.

Hobbrook and Barker, the new leases of the Bush Temple, moved their offices to the theatre last week and began rehearsals of their Standard Opera company. The rehearsals of the dramatic company for the theatre will begin on Aug. 20.

The St. Louis musical stock has been taken to Milwaukee for the first performance of The Girl Question, which will begin its run at the La Salle on Aug. 17. Manager Singer says he has the best company ever seen at the La Salle.

William Fitzsimmons has been engaged to play Bud in The Time, the Place and the Girl. Elizabeth Goodall, formerly of the Players at the Bush, has been engaged for this company to play the nurse. Harry Short will be the leading comedian.

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W. D. Fitzgerald's Majestic Theatre Stock company, featuring Kathryn Farnell as stock star. Miss Farnell is a favorite with Washington theatregoers. The opening bill will be *The Christian*. The company includes Florence Hamilton, Rosalind Allen, Anna La Shell, Jennie Stanley, Harry C. Bowley, Franklin Munnell, Arthur Pickens, Jeff W. Edwards, W. A. James, Edwin Hedding, George W. Edwards, John D. Daly, Robert Alexander, and Albert Roberts. In the interest of the Lafayette Amusement Company Frank B. Weston has been appointed resident manager.

Belle's Greater Washington Band continues as an attractive drawing card at Luna Park. On the Hippodrome stage the Mock Trio in feats of strength is a feature. One of the most enjoyable days of the many crowded events at this popular resort was Elks' orphan outing day last Thursday, when Washington Lodge, following their custom of years, gave to the orphans from the different asylums the best of care and attention.

Manager Plympton B. Chase, of Chase's Theatre, arrived in the city Saturday morning, and immediately machinery was put in motion for the big vaudeville house to commence operations for the coming season on Aug. 19.

The Innocent Maids is the current attraction at the new Lyceum. It will be succeeded next Monday by Miner's Americans.

JOHN T. WARD.

## PITTSBURGH

Arizona Opens the Alvin—At Cripple Creek—The Outlaw's Christmas—Other News.

(Special to The Mirror.)

PITTSBURGH, Aug. 12.—The Alvin began its season on last Saturday night with a capacity audience despite the hot weather, and the crowd thoroughly enjoyed the play, Arizona, which seems to be as popular as in past seasons. The company is strong and well balanced, and the stage settings up to the standard. The cast is nearly the same as that of last season. Joseph Green plays his familiar role of Henry Canby in his same convincing manner; Edward J. Farrell is splendid as Lieutenant Denton; Alma Bradley's portrayal of Bonita is excellent, and could hardly be improved, and Charles A. Lindholm as Colonel Bonham, W. E. Butterfield as Captain Hodgman, D. J. Sullivan as Dr. Penion, Frank Kenzie as Sergeant Kellar, Irving J. Lancaster as Tony Montana, Virginia Pearson as Estrella Bonham, and Lizzie McCall as Mrs. Canby, all do excellent and praiseworthy work. The minor roles are all in capable hands. The Volunteer Organist comes next week.

The Alvin is still under the direction of R. M. Gulick, and he has wisely retained the same efficient executive staff, composed of the following courteous gentlemen: W. B. Merrill, manager; James Deacon, treasurer; Stanley Chance, assistant treasurer, and W. A. McClintock in charge of the front of the house.

Blaney's Empire commenced its season on last Saturday, when this popular uptown playhouse held a very large audience, and the play, At Cripple Creek, was given a warm welcome by the warm crowd. This house has been thoroughly renovated, redecorated, and new carpets and draperies put in place during its closed period, and presents a very inviting appearance. It is again under the management of N. C. Wagner, who deserves much credit for building up the large clientele which it attained last season. The Ninety and Nine comes next week.

Two large audiences at the Bijou to-day were given plenty of excitement and thrills by the offering, The Outlaw's Christmas, play new to them, but along the lines of the many melodramas which are booked at this popular theatre. Next week, A Fighting Chance.

The Nizam will open its regular season on next Monday night with The College Widow, and this week the house will be thoroughly cleaned and aired. The vaudeville season ended on last Saturday night, and the Duquesne is to resume the K. and E. vaudeville early in September.

The Broadway Gaiety Girls are entertaining at the Academy, which was largely attended to-day.

ALBERT S. L. HEWES.

## BLANEY JOINS STAIR AND HAVLIN.

\*Charles E. Blaney has joined forces with Stair and Havlin and become a partner in the latter's organization. No change will be made in the Charles E. Blaney Amusement Company, which will be controlled as before, George N. Ballanger continuing as general representative. The partnership arrangement, it is understood, relates to the theatres controlled by Mr. Blaney and not to his productions.

## LEE SHUBERT RESTING.

Lee Shubert was compelled to take to his bed last week on account of the heat and overwork. As soon as he was able he went into the country to remain until cooler weather arrives. His condition is not serious, but he has been ordered to rest as long as possible.

## NOTES OF OPENINGS.

The Lyceum Theatre will open on Thursday, Aug. 15, with Grace George in Divorçons.

The Grand Opera House will open on Aug. 24 with The Boys of Company B.

The opening of the Empire with John Drew in My Wife has been advanced from Sept. 2 to Aug. 31.

The opening date of Edwin Milton Royle's sociological play, The Struggle Everlasting, is set for Sept. 30 at the Colonial Theatre, Boston. Henry B. Harris is the producer.

Long and Packard's company, producing No Mother to Guide Her, with Alma Hearn, formerly of the Elton-Hearn company, as the star, commenced rehearsals Thursday, Aug. 8, and will open Sept. 2 at Galveston, Texas. The company will travel by steamer from New York to Galveston and will have the benefit of early Texas time. A full scenic production will be carried.

Carson Bradford will place E. E. Kidder's comedy-drama, Peaceful Valley, on tour with Edward Nazon in the leading role, opening in Plainfield, Sept. 28. J. J. Coleman is booking the route.

Raymond Hitchcock in A Yankee Tourist opened his season at Ashbury Park, N. J., on Aug. 7.

Florence Kramer, starring in the musical comedy, A Lamb from Wall Street, opened her season at Barre, Vt., on Aug. 1. This piece is from the pen of W. W. Lapoint, author of When Women Love, For Love and Honor, Border Bea and other plays.

Grace Hayes Lambert, who is to play the leading role in The Girl and the Stampede, is now rehearsing at her home, Washington, Ill., where her company will open on Aug. 20.

R. J. Carpenter's At Cripple Creek company (West) will open in New Ulm, Minn., on Sept. 1. A copyright performance of The New Comedy and Their Baby was given at Flushing, L. I., on Aug. 8. Paul West is the author of the stage version of the McCluskey pictures.

Rehearsals of The Round-Up, which is to open at the New Amsterdam Theatre on Aug. 26, began yesterday morning.

The Other House, the farce comedy by Harry and Edward Fawcett, which will open the Madison Square Theatre next Monday night, will be presented at New Rochelle Thursday night, for the first time on any stage. The company includes Richard Golden, Gertrude Sargent, Adelaide Hunsala, Martin G. Brown, William Hunsala, Sarah McVier, Katherine Pearson, Jack Edwards, Michael, John Hughes, Ruth Allen, William Lawrence.

## REFLECTIONS

Ada Wild, eldest daughter of the late John Wild, and for several seasons in comic opera with Francis Wilson, De Wolf Hopper and others, was married at St. Peter's Church, Albany, N. Y., on Aug. 6, to George Conkling Waterbury, M.D., of Kinderhook, N. Y. Mr. and Mrs. Waterbury are spending their honeymoon at Lake George.

Lollita; or, The Irish Cavalier, will open at Red Bank, N. J., this week, and play a week in Atlantic City. In the cast are Richard F. Carroll, Lillian Swain, Alice Benson, Nelly Lynch, Lenora Guita, Marion Singer, Ella Le Clair, Rosalie Astor, William Bonnell, M. V. Sitten, Louis Wesley, Nat Lester, Jack Lawrence, and Harry Van.

Mrs. Porter Emerson Browne (Myrtle May) wishes it to be known that she is not the Myrtle May now on the stage, who has been fit to assume her name and apparently to attempt to assume her identity. Mrs. Browne has not returned to the stage and has not the slightest intention of so doing.

Harrison Grey Fiske has received from Percy Anderson, of London, the designs for the costumes to be worn in the production of Percy Mackaye's poetic tragedy, Sappho and Phaoon, in which Bertha Kalich will appear under Mr. Fiske's management. The costumes will reproduce accurately the attire of the Lesbians of Sappho's time—500 B. C.—which was richer in color and more Oriental in suggestion than that of the Mainland Greeks.

Cohan and Harris have leased the Jefferson Theatre at Hamilton, O., for a term of five years. Thomas A. Smith, the owner of the property, will probably continue as house manager.

Alice Porter, who has been playing the part of Mrs. Woodbury in A Knight for a Day, will leave Chicago on Aug. 19 for New York to resume her old part in Gay New York, under the management of Gus Hill.

Arthur C. Alston has made a special arrangement with Corse Payton for that manager to use At the Old Cross Roads for a week at his Williamsburg house. The production will take place week of Aug. 19. The tour of the play opened at Hoboken, N. J., on Aug. 10, and will extend to the Pacific Coast, lasting from thirty-five to forty weeks. Manager Alston did not intend to include Williamsburg in his tour this season, so permitted Mr. Payton to use the play at his theatre for a week.

New Orleans, the city of Mrs. Fiske's birth, will see her for the first time since she attained her present position of eminence when she makes her Southern tour the coming Autumn.

Herbert Keiley and Edie Shannon will soon complete their Summer stock season at the Alcazar Theatre, San Francisco. Upon their return to New York city rehearsals of their new play will immediately commence. The vehicle in which they will appear the coming season under the direction of Ernest Shipman was written by a well-known English playwright, and is said to be exceptionally well fitted to the merits of these stars.

Howell Hansel, director of the Boston Conservatory of Dramatic Arts, is in town visiting old friends and incidentally making new ones.

The new Grand Opera House, Alliance, Ohio, which opens Oct. 21, has been placed on the J. J. Coleman circuit.

T. H. Winnett has been appointed sole representative for all the plays controlled by Mrs. George Heath, of which George E. Heath is the author. Among them are a problem play entitled The Bishop of St. Jude's, suitable for a star of the romantic type, and a comedy-drama, Hook and Eye, a romance of the South Sea Islands for a comedian, and the foreign and English rights to The Girl from the Ranch, a melodrama.

Will C. Matthews' launch Popoos won the second prize in the regatta at Lake Sunapee, N. H., on Aug. 9. It was a five mile course, with twenty-two entries. Edward Connelly was at the helm, and Will C. Matthews at the engine. A son of Henrietta Crossman's won first prize in a swimming race.

Alfred Bradley, general representative for Wagonhale and Kemper, is at the Nassau Hospital on Long Island, slowly recovering from an operation performed about a week ago.

Al. Levering will sail for London Wednesday, to remain there as Charles Frohman's personal representative.

Harrison Grey Fiske has selected the actresses for the leading roles in his two special companies that will present respectively Leah Kleenka and Tess of the D'Urbervilles this season. Leah will be played by Belle Bohn, who is promoted to a leading role after several seasons with Mrs. Fiske as a member of the Manhattan company. The Tess company will be headed by Mary Lawton, who has played leading roles with Otis Skinner, the New Theatre, Chicago, and with various stock companies.

A. G. Delamater is in New York arranging for the production of a new musical comedy. Mr. Delamater is author of the book and lyrics and the music is by William F. Peters.

Fernanda Eliscu will appear this season in an English version of Tilden's drama, Ruth, under the management of Leopold Spachner. She will begin her career at the Columbia Theatre, Washington, and will be seen in New York later in the Fall.

Edward M. Farrow has replaced Louis Harrison as principal comedian in Fascinating Flora at the Casino.

Hurtig and Seamon's Harlem Music Hall was announced to open last evening with the Pekin Stock company of colored performers in Captain Rufus, which had a long run at the Pekin Theatre, Chicago.

Bickel and Watson have been engaged for a term of years by Florens Ziegfeld, Jr., by arrangement with A. H. Woods and Hurtig and Seamon, to whom they were under contract. It is Mr. Ziegfeld's intention to retain the team in Follies of 1907 so long as it is played, and then to star them in a new production.

There is an interesting circumstance connected with the recent production in Philadelphia of Cecil de Mille's sketch, The Man's the Thing. This sketch was written three years ago and the rights to it were at once secured by Carlisle Moore, who had an option on it for one year. No favorable opportunity for producing it presenting. Mr. Moore continued paying a yearly option for three years, being firmly convinced that it was good property. The success of the sketch now appears to fully justify the good opinion Mr. Moore formed regarding it.

Ainsley Scott, the veteran actor, is making a tour of the Summer resorts, giving readings in halls and hotels. Last week he was in the Catskills, and this week the pleasure-seekers at Lake George will enjoy Mr. Scott's work.

Charles E. Blaney has purchased the entire production of The Spoilers, and has obtained all dramatic rights to the novel from Rex Beach, the author. The play has been entirely rewritten since it was presented in New York last Spring, and will be produced at Blaney's Lincoln Square Theatre on Sept. 2. A tour of first-class houses will follow.

By an arrangement between Harrison Grey Fiske and the Messrs. Shubert, John Mason has been released from his contract with Mr. Fiske in order that he may appear in the production of Anna Karenina.

LONGFELLOW—In order to avoid being confused with a cousin of the same family name, Miss Longfellow, who will this season play the lead in Checkers, and hitherto known as Marion Longfellow, will in future be known professionally as Stephanie Longfellow, and may be so addressed in care of the "Kirk La Shelle Amusement Co.".

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AMATEURS—Wanted, ladies and men. Traveling Co., Dramatic, Sioux Centre, Iowa.

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DESK room to let in prominent theatrical office in Knickerbocker Theatre Building Annex. Address X Y, care Mission.

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ENGAGEMENT Wanted—Carpenter or prop; union. Charles J. Newton, Ossunwell, Conn.

EXPERIENCED people wanted for magic and spiritual entertainments. Maurice F. Raymond, Room 203, Knickerbocker Theatre Building, New York City.

HARRY NYE, thoroughly capable, experienced; agent or manager, at liberty, Sept. 1. Rotterdam Flats, Dayton, Ohio.

HAVE twenty-minute vaudeville sketch, two or three characters; others in course of completion; small cash payment and good royalty secure, exclusive rights. Address Original Author, Mission office.

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ONE-ACT, strong, emotional drama; novel, intense situation and climax; for good actress; male support; also laughable sketch for clever comedienne; male assistant; professional inducements. W. A. Lawson, Box Office, Sacramento, Cal.

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TALENTED young actress with funds wanted, to be featured in successful melodrama. Address H. H. R., Mission.

WANT slush draperies, scenery, military and Oriental costumes; all kinds light effects, cinematograph moving picture machine, films, travel slides, etc.; will pay spot cash for same. Address L. M. Cross, care Ackerman, Quinley Litho. Co., Room 20, Knickerbocker Theatre Building, New York City.

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WANTED—For high-class on white boys' brass band. Address Collins' Theatrical Exchange, 1402 Broadway, N. Y.

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## W. S. MCCRACKEN



## KANSAS CITY.

## Melodrama Popular—Bands Popular at the Parks—Notes.

Chicago's Charlie was the second week's offering at the 4-10, playing to good business, in spite of the fact that the weather was not so hot as it was last week. The performance decidedly won't hold, despite the fact that William Kent and Josephine Fay headed the cast, and their work elicited most favorable comment. A human bridge, which a thrilling scene was made, was cleverly done by four women acrobats, and proved a feature of the performance. The production was well staged. Great Eastern World 11-17.

The Wizard of Wall Street was the Casino attraction at Forest Park 4-10, playing to good business. Large Sunday audiences seemed more than well pleased with the entertainment offered. A feature that secured heavily was the first dance by the chorus, which was four or five recalls at each performance. The principals included Charles Le Roy, William T. Hayes, Charles D. Hammond, Bonnie Lombard, Kathryn Swan, and Minnie Hultz, all of whom played well. The chorus was attractive, and sang and danced well.

Sorrentino's Banda Rossa opened an engagement at Electric Park 4 to a big crowd, although the day was dark and threatening rain at most any moment. The Red Band, however, is without doubt the most popular of the many musical organizations that play in Kansas City, and each of their annual engagements here seems to elicit its predecessor in point of attendance. Sorrentino's masterful directing proved as pleasing as of old, while as usual the chorus were most generous in number. A good vaudeville bill in the German Village drew large crowds, while the many park attractions pleased as usual.

Hickcomb's Pittsburgh Band was the headline attraction at Carnival Park 4-10, scoring a decided hit on their initial appearance here. The band has twelve soloists, several of whom were heard at the opening concert, and won much applause. Vaudeville and other park attractions were well patronized as usual.

## SPRINGFIELD, MASS.

## Law Dockstadter Welcomed Again—The Secret Orchard—Notes.

Dockstadter's Minstrels paid a visit July 27, the opening week of the new show, and between Law and Neil O'Brien and a bunch of good singers, made a lively evening. The Hunter-Bradford Players, chiefly members of the Hartford branch, with a few Springfielders for old acquaintance sake, came back week 5 with Charles Pollock's new play, "The Secret Orchard," after giving it a week in Hartford. The play is unaltered in theme, but strong dramatically. Josephine Victor scored particularly, and Edmund Rich and Frances Grant were notable. The theatre reopened Labor Day for the Fall season. George Conahan's Fifty Miles from Boston, which had its premiere here in the Spring, returning.

Folia's after giving a very hilarious week of The Strange Adventures of Miles, which with the stock co., switched to light opera, the Folia co. coming here from Hartford, and The Chimes of Normandy was the first week's bill. It was well received, the co. proving a capable one, and business grew through the week. The Hartford branch.

The Gilmore Theatre opens 26 with A Desperate Chance, and the Nelson, under the new U. S. Amusement Co. regime, on Sept. 2, with advanced vaudeville. Manager Kilby, of the Hartford house, has been engaged for resident manager.

EDWIN DWIGHT.

## BUFFALO.

## William Farnum—The Bonstelle Company in an Old Favorite—Notes.

William Farnum as D'Artagnan in The Three Musketeers was the offering last week 5 to the usual capacity business. Mr. Farnum and Jane Oakley shared the honors of the performance, which was one of the best given so far by this excellent organization.

The Bonstelle Stock Co. in Lady Huntworth's Experiment delighted large audiences at the Star week 5, and Jessie Bonstelle in the title-role was very good. The King and Queen of Gamblers did a tremendous business at the Academy week 5, and gave a fairly good performance.

Star will open for the regular season 19, with Roger Brothers in Panama.

Teck will reopen Sept. 2, with advanced vaudeville. P. T. O'CONNOR.

## DETROIT.

## Summer Parks Still Crowded—Melodrama Whitney's—Notes.

Summer Detroit finds its boats and its amusement parks more inviting during the hot days of August than the clouded theatres, but every cool evening sees the houses which are open fairly well attended. Beatrice McKenna, Walter Shannon and co. in A Shining Filtration are the headliners at the Tenny in vaudeville this week, with Guyer and Crispien billed for next week.

Current at Whitney's is Nellie, the Beautiful Cloak Model, with The End of the Trail billed for next week.

Tiger Lillies open the Avenue with burlesque Sunday, Aug. 18, and on the same day the Lyceum opens with Lena Rivers. H. M. NIMMO.

## DENVER.

## The Bellow's Stock Company in The Little Gray Lady—Floradora—Melodrama.

The Bellow's Stock Co. at Elitch's appeared in The Little Gray Lady last week and scored a great success. The Darling of the Gods is the attraction 4-10.

The current bill at Manhattan Beach is Riddle and Co., with Walter Jones, Elsie Bowen, Harold Crane, and Jessie Bonstelle in the triple roles. In A Shining Filtration are the headliners at the Tenny in vaudeville this week, with Guyer and Crispien billed for next week.

King of the Desert is the offering at the Curtis Theatre 4-10 by Theodore Lorch co.

MARY A. BELL.

## JERSEY CITY.

## Melodrama at the Academy—Finishing Touches on the New Theatre.

The season at the Academy of Music will commence with A Chorus Girl's Luck in New York 12-17. The house has been thoroughly overhauled both inside and outside. An innovation here will be three matinees a week—Tuesdays, Thursdays, and Saturdays. The new Melodrama Theatre is being pushed to completion for the opening on Labor Day. John E. Lancaster has the scenery ready to put up at short notice. The stage will be the largest in the State. Manager Frank E. Henderson is on the ground daily.

WALTER C. SMITH.

## DATES AHEAD

Managers and agents of touring companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 12-24.  
A CHORUS GIRL'S LUCK IN NEW YORK (Al H. Woods, mgr.): Jersey City, N. J., Aug. 12-17, Elizabeth 19-21, Brooklyn, N. Y., 24.  
A DESPERATE CHANCE (Philadelphia, Pa., Aug. 12-17.  
ADLER, JACOB: New York city Aug. 19-24.  
AN ARISTOCRATIC TRAMP (A. Kilroy and Britton, mgrs.): Milford, Ill., Aug. 12, Schenck 13, Danville 14, Oakland 15, Charleston 17, Cincinnati 18, Washington 20, Newton, Ill., 21, Robinson 22, Green 23, Elmhurst 24.  
A RACE ACROSS THE CONTINENT (Al H. Woods, mgr.): Boston, Mass., Aug. 12-17, Montreal, Can., 19-24.  
A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Lancaster, O., Aug. 20.  
A ROYAL SLAVE (Consent: Clarence Bennett Co., Inc., mgrs.): Emmetsburg, Ia., Aug. 21, Hartley 22, Sibley 23, Laverne, Minn., 24.  
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Ottumwa, Iowa, Aug. 12-24.  
ANITA, THE GOING GIRL (A. J. Spencer, mgr.): Baltimore, Md., Aug. 26-31.  
ARIZONA (David J. Ramage, mgr.): Pittsburgh, Pa., Aug. 10-17, Cleveland, O., 19-24.  
AT CRIPPLE CREEK (Eastern: E. J. Carpenter's: Harry A. Murray, mgr.): Pittsburgh, Pa., Aug. 10-17, Berberon, O., 20, Elvira 21, Norwalk 22, Port Huron, Mich., 24.  
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Boston, N. Y., Aug. 10-14, Paterson 15-17, Trenton 19-21, Bayonne 22-24.  
BERTHA, THE SEWING MACHINE GIRL (Al H. Woods, mgr.): Toronto, Can., Aug. 12-17, Ottawa, Ont., 19-21, Brooklyn, N. Y., 24-31.  
BIG HEATED JIM (Harry J. Jackson, mgr.): Indianapolis, Ind., Aug. 15-14, Terre Haute 15-17, Evansville 18, Owensboro, Ky., 19, Henderson 21, Mt. Vernon, Ind., 22, McLeansboro, Ill., 23.  
BILLY THE KID (Western: Le Roy K. Sumner, mgr.): New York city Aug. 12-17, Syracuse 22-24.  
BILLY THE KID (Western: Le Roy K. Sumner, mgr.): New York city Aug. 12-17, Syracuse 22-24.  
BLANET, HARRY CLAY (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 12-17, Hoboken, N. J., 19-21, Paterson 22-24.  
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Chicago, Ill., Aug. 17-Indefinite.  
BROADWAY AFTER DARK (Al H. Woods, mgr.): Trenton, N. J., Aug. 20-21.  
CAT AND THE FIDDLE (Chas. E. Blaney Amuse. Co., mgrs.): Chicago, Ill., Aug. 19-24.  
CHINATOWN CHARLIE (Al H. Woods, mgr.): St. Louis, Mo., Aug. 12-17, Chicago, Ill., 19-24.  
CONVICT 555 (Al H. Woods, mgr.): Providence, R. I., Aug. 12-17, New York city, 19-24.  
CROCODER (Arthur C. Alston, mgr.): Lewistown, Pa., Aug. 27.  
CUNNING, THE JAIL BREAKER (Chas. E. Blaney Amuse. Co., mgrs.): Paterson, N. J., Aug. 12-24, Elizabeth 19-21, Brooklyn, N. Y., 19-24.  
DAVID CONE (Harry J. Jackson, mgr.): Chicago, Ill., Aug. 12-17, St. Louis, Mo., 19-24.  
DEWEY JOHN (Charles Frohman, mgr.): New York city Aug. 12-Indefinite.  
EDMUND'S PRODIGY (Henry B. Harris, mgr.): New York city Aug. 20-Indefinite.  
EDNA, THE PRETTY TYPEWRITER (Al H. Woods, mgr.): Buffalo, N. Y., Aug. 12-17, Philadelphia, Pa., 19-24.  
FIFTY FIFTY (G. Y. Smith, mgr.): Atlantic, Ia., Aug. 12, Corning 13, Knoxville 15, Oklahoma 16, Ottumwa 17.  
FLAMING ARROW (South): Muskegon, Mich., Aug. 18, Elmhurst 19, Lindenton 20, Manitowish 21, Cadillac 22, Traverse City, Mich., 23.  
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Aug. 15-Indefinite.  
GOLDEN, RICHARD (Hubert Ross, Inc., mgrs.): New York city Aug. 15-Indefinite.  
HER FATAL LOVE (Vance and Sullivan Co., mgrs.): Wilmington, Del., Aug. 19-21, Camden, N. J., 22-24.  
HIS TERRIBLE SECRET (Chas. E. Blaney Amuse. Co., mgrs.): Boston, Mass., Aug. 19-24.  
KIDNAPPED FOR REVENGE (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 12-17, Camden, N. J., 19-21, Wilmington, Del., 22-24.  
LENA RIVERS (Beatrice McKenna, mgr.): Detroit, Mich., Aug. 11-17, Dayton, O., 19-21, Indianapolis, Ind., 22-24.  
LOTTIE, THE POOR SALESLADY (Chas. E. Blaney Amuse. Co., mgrs.): Camden, N. J., Aug. 12-14, Westfield, Mass., 15, Boston, Mass., 19-24.  
MACDOWELL-THRESCOTT (Chas. E. Blaney Amuse. Co., mgrs.): Oklahoma City, Okla., Aug. 4-31.  
MACK, ANDREW (W. M. Wilkinson, mgr.): Melbourne, Australia, July 6-Aug. 31, Sydney, N. S. W., Sept. 3-10.  
THE MOONSHINE DAUGHTER (R. G. Kingston, mgr.): Charleston, Mich., Aug. 12, Boyne City 13, Harbor Springs 14, St. Ignace 15, Sault Ste. Marie, Ont., 16, Sault Ste. Marie, Mich., 17.  
NANCY AND CO. (Toledo, O., Aug. 11-17.  
NARRELL, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand—Indefinite.  
NEIGHBORLY NEIGHBORS (Old Town, Me., Aug. 12, Litchfield 13, Portland 14, Bangor 15, Presque Isle 17, Carleton 18, Fort Fairfield 19, Woodstock 20, St. John 21.  
NELLIE, THE BEAUTIFUL CLOAK MODEL (Al H. Woods, mgr.): Philadelphia, Pa., Aug. 12-14, Dayton 15, Cincinnati 16-18.  
NEVER TOO LATE TO MEND (Spencer and Aborn, mgrs.): Philadelphia, Pa., Aug. 12-17, Baltimore, Md., 19-24.  
O'HARA, FISK (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 20-21.  
PARTED ON HER BRIDAL TOUR (Chas. E. Blaney Amuse. Co., mgrs.): Montreal, Can., Aug. 12-17, Toronto 19-24.  
QUINCY ADAMS SAWYER (Geo. S. Lockwood, mgr.): Algoma, Wis., Aug. 12, Sturgeon Bay 13, Menominee 14, Chilton 16, Two Rivers 17, Manitowish 18, Russell Brothers: New York city Aug. 12-17.  
RAY THORNHILL (Henry B. Harris, mgr.): Chicago, Ill., Aug. 15-17.  
SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Hartford, Conn., Aug. 22-24.  
SHADOWED BY THREE (W. F. Mann, owner; Clarence Burdick, mgr.): Chicago, Ill., Aug. 4-17.  
SINCE NELLIE WENT AWAY (Al H. Woods, mgr.): Philadelphia, Pa., Aug. 17-24.  
SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): New York city Sept. 2-7.  
TEMPER AND SUNSHINE (W. F. Mann, owner; Richard Chasman, mgr.): Chicago, Ill., Aug. 4-17.  
THE BANKER'S CHILD (Harry Shannon prop.): Grant City, Mo., Aug. 14, 15, Bethany 16, Stanberry 17.  
THE BELLE OF JAPAN (G. Harris Eldon, mgrs.): Tipton, Ind., Aug. 12, Frankfort 13, Washburn 14, Huntington 15, Peru 16, Elwood 17, New Castle 19, Franklin 20, Schuyville 21, Columbus 22, Seymour 23, Bedford 24.  
THE CARD KING OF THE COAST (Vance and Sullivan Co., mgrs.): Baltimore, Md., Aug. 12-17, Youngstown, O., 15-21, Saginaw, Mich., 22-24.  
THE CHORUS GIRL (Henry B. Harris, mgr.): Chicago, Ill., Aug. 15-17.  
THE COLLEGE WIDOW (Henry W. Savage, mgr.): Plainfield, N. J., Aug. 14, Red Bank 15, Aduary Park 16, Pittsburgh, Pa., 19-24.  
THE COW PUNCHER (Central: W. F. Mann, owner; Sam H. Lloyd, mgr.): Bloomington, Ill., Aug. 12, Chatterbox 13, Fairbury 14, Gilman 15, Watco 16, Indefinite.  
THE FOUR CORNERS OF THE EARTH (Kilmt and Gamble Amuse. Co., mgrs.): Daniel Road, Kan., Kan. City, Mo., Aug. 18-24.  
THE GAMBLER OF THE WEST (Al H. Woods, mgr.): New York city Aug. 12-17, Baltimore, Md., 19-24.  
THE GIRL WHO LOOKS LIKE ME: Toledo, O., Aug. 11-14.  
THE GREAT EASTERN WORLD (Kilmt and Gamble Amuse. Co., mgrs.): John Roberts, mgr.: Kansas City, Mo., Aug. 11-17, St. Joseph 18-21, Omaha, Neb., 22-24.  
THE GREAT EXPRESS ROBBERY (Al H. Woods, mgr.): New York city Aug. 11-17, Newark, N. J., 19-24.  
THE HIRED GIRL'S MILLIONS (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 12-17, Syracuse 22-24.  
THE HOLY CITY (Southern: Le Conte, Fisher and Isham, mgrs.): Somerset, Pa., Sept. 14.  
THE KING AND QUEEN OF GAMBLERS (Al H. Woods, mgr.): Cleveland, O., Aug. 12-17, Columbus 19-21, Toledo 22-24.  
THE LIFE OF AN ACTRESS: New York city Aug. 12-17.  
THE MAN ON THE CASE: Philadelphia, Pa., Aug. 19-24.  
THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4-Indefinite.  
THE MAN OF THE HOUR (Western: W. A. Brady, mgr.): Chicago, Ill., May 12-Indefinite.  
THE MATINEE GIRL (J. E. Jackson, mgr.): Wichita, Kan., July 28-Aug. 18.  
THE MISSOURI GIRL (Western: Fred Raymond, mgr.): Boston, Mass., Aug. 12, Lancaster 13, Plattville 14, Burlington 15, Broadhead 16, Janesville 17, Rockford, Ill., 19, Prospect 20, Mt. Carroll 21, Savanna 22, Polo 23.  
THE MOVIES (Henry B. Harris, mgr.): New York city Sept. 2-7.  
THE MYSTERIOUS BURGLAR (Rowland and Clifford Amuse. Co., mgrs.): Milwaukee, Wis., Aug. 16-24.  
THE OLD CLOTHES MAN (Rowland and Clifford Amuse. Co., mgrs.): Hammond, Ind., Aug. 21.  
THE ORIGINAL COHEN (Rowland and Clifford Amuse. Co., mgrs.): Chicago, Ill., Aug. 11-17, Detroit, Mich., 18-24.  
THE OFFICER'S CHRISTMAS (P. H. Sullivan, mgr.): Pittsburgh, Pa., Aug. 12-17, Buffalo, N. Y., 19-24.  
THE PRIMER: Chicago, Ill., Aug. 11-18.  
THE PRINCE DETECTIVE (Rowland and Clifford Amuse. Co., mgrs.): St. Louis, Mo., Aug. 11-17, Louisville, Ky., 18-24.  
THE PRINCE CHAP (W. N. Lawrence, mgr.): San Francisco, Cal., Aug. 5-17, Los Angeles 18-24.  
THE ROCKY MOUNTAIN EXPRESS (Kilmt and Gamble Amuse. Co., mgrs.): George Kilmt, mgr.: Toledo, O., Aug. 11-17, Cincinnati 18-24.  
THE BOUND UP (Kilmt and Erlanger, mgrs.): New York city Aug. 26-Indefinite.  
THORN AND ORANGE BLOSSOMS (Eastern: Rowland and Clifford Amuse. Co., mgrs.): Racine, Wis., Aug. 17, Waukegan, Ill., 19, Elgin 19, Rockford 20, Dixon 21, Rochelle 22, Sterling 23, Hammond, Ind., 24.  
THORN AND ORANGE BLOSSOMS (Western: Rowland and Clifford Amuse. Co., mgrs.): Nesham, Wis., Aug. 12, New London 13, Stevens Point 14, Chippewa Falls 15, Stillwater 16, Superior 17, Trex, Sarah (John Court, mgr.): Ithaca, N. Y., Sept. 10.  
TWO MERRY TRAMPS (McNenny and Vetter, mgrs.): Freeport, Ill., Aug. 14, Janesville, Wis., 15, Edgerton 16, Rockford 17.  
UNCLE TOM'S CABIN (Al H. Woods, mgr.): St. Martin, Ind., Dayton, O., Aug. 12-14, Columbus 15-17, Cleveland 19-24.

UNDER SOUTHERN SKIES (Western: Harry Dool, mgr.): Chicago, Ill., Aug. 18-24.  
UP YORK STATE: Philadelphia, Pa., Aug. 10-17.  
VALLEY, R. (P. H. Sullivan Amuse. Co., mgrs.): Philadelphia, Pa., Aug. 10-17.  
VINTON, DANIEL: San Francisco, Cal., July 15-Indefinite.  
WHY GIRLS LEAVE HOME (E. J. Carpenter's: Harry E. Lowe, mgr.): Elgin, Ill., Aug. 22.  
WILLIAMS, LOUISE (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 12-17, Philadelphia, Pa., 19-24.  
YOUNG BUFFALO (Chas. E. Blaney Amuse. Co., mgrs.): Cincinnati, O., Aug. 12-17, Chicago, Ill., 19-24.

## STOCK COMPANIES.

ALBEE: Providence, R. I., May 27-Indefinite.  
ALCARR (Belmont and Mayer, mgrs.): San Francisco, Cal.—Indefinite.  
ALLEN: Portland, Ore.—Indefinite.  
AMERICAN: San Francisco, Cal.—Indefinite.  
AUDITORIUM: Joplin, Mo., May 8-Sept. 1.  
ATLEWORTH (Arthur J. Atleworth, mgr.): Goldsboro, N. C., Aug. 1-Indefinite.  
BAKER: Rochester, N. Y.—Indefinite.  
BALDWIN-MELVILLE (Walter A. Baldwin, mgr.): Dallas, Tex.—Indefinite.  
BARKO (Belmont and Mayer, mgrs.): Los Angeles, Cal.—Indefinite.  
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.  
BLAKE (Maurice Stanford, mgr.): Wildwood, N. J.—Indefinite.  
BONSTELLE, JESSIE: Buffalo, N. Y., May 12-Indefinite.  
BUDDOIN SQUARE THEATRE: Boston, Mass.—Indefinite.  
BRADY: Lake Brady, O.—Indefinite.  
BROWN, ALBERT: Milwaukee, Wis., May 9-Indefinite.  
BURBANK: Los Angeles, Cal.—Indefinite.  
BURGESS, EARL (Fred Gillen, mgr.): Seattle, Wash.—Indefinite.  
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., Aug. 8-Indefinite.  
CASTLE SQUARE: Boston, Mass.—Indefinite.  
CLARK, ELLIOT (E. J. North, mgr.): North Yakima, Wash., June 24-Indefinite.  
CLITCH'S GARDEN: Denver, Colo., May 5-Indefinite.  
FAMILY: East St. Louis, Ill.—Indefinite.  
FARMER, WM.: Buffalo, N. Y., July 15-Indefinite.  
FAWCETT, GEORGE: Richmond, Va.—Indefinite.  
FAWCETT, GEORGE: Atlanta, Ga.—Indefinite.  
FENBERG (George M. Fenberg): Augusta, Me.—Indefinite.  
FERRIS: Minneapolis, Minn., May 26-Indefinite.  
FRANKELT: San Francisco, Cal., June 2-Indefinite.  
FULTON BROTHERS: Lincoln, Neb.—Indefinite.  
GAGNON AND POLLOCK (Bert G. Gagnon, mgr.): Yonkers, N. Y.—Indefinite.  
GIRTON (Perry G. Girton, mgr.): Fresno, Cal.—Indefinite.  
GRAND: Evansville, Ind.—Indefinite.  
HAMILTON, FLORENCE (Harry and Burke, mgrs.): New York city Aug. 6-Indefinite.  
HOMER, MAY: Chicago, Ill.—Indefinite.  
HOWELL, KENNETH: San Francisco, Cal., May 12-Indefinite.  
JEFFERSON: Portland, Me., May 27-Indefinite.  
L. MARR, HARRY (John P. Murray, mgr.): Beverly, Mass.—Indefinite.  
LAWRENCE, DEL S.: Sacramento, Cal.—Indefinite.  
LIVINGSTON: Cleveland, O., June 24-Indefinite.  
LOUIS, CECILIA: St. Louis, Mo., July 22-Indefinite.  
LYCEUM: St. Joseph, Mo.—Indefinite.  
MARTIN: Lincoln, Neb.—Indefinite.  
MCCULLUM (Barclay McCullum, mgr.): Portland, Ore., June 24-Indefinite.  
NEILSEN, MARIE: Fresno, Cal.—Indefinite.  
ORPHEUM: Salt Lake City, U. S.—Indefinite.  
PABST ENGLISH: Milwaukee, Wis.—Indefinite.  
PABST, HENRY (Henry P. Willard, mgr.): Jacksonville, Fla., Aug. 15-Indefinite.  
PATRONS: Chicago, Ill., Aug. 26-Indefinite.  
PAYTON: Peoria, Ill., June 2-Indefinite.  
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., June 27-Indefinite.  
PLAYERS (Elizabeth Shober, mgr.): St. Paul, Minn.—Indefinite.  
POLI: Worcester, Mass., May 27-Aug. 31.  
POLI (Lawrence McGill, mgr.): New Haven, Conn., July 1-Indefinite.  
POLI: Bridgeport, Conn., May 13-Indefinite.  
POLI: Watertown, Conn., May 6-Indefinite.  
POLI: Springfield, Mass., May 20-Indefinite.  
PURNELL STOCK, KATHRYN: Washington, D. C., Aug. 19-24.  
ROBINSON (Edward Decker and Co., mgrs.): Zanesville, O., May 6-Indefinite.  
ROBINSON, WALTER: Oakland, Cal.—Indefinite.  
SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.  
SPENCER, GEORGE: Memphis, Tenn., May 5-Indefinite.  
SPOONER (Geo. B. S. Spooner, mgr.): New York city May 13-Indefinite.  
STAR: Portland, Ore.—Indefinite.  
SUMNER, FREDERICK: Lancaster, Pa., June 17-Indefinite.  
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—Indefinite.  
TAYLOR, CHAS. A.: Seattle, Wash.—Indefinite.  
TEXAS GRAND: El Paso, Tex.—Indefinite.  
TRAHERN (Al Trahern, mgr.): Southampton, N. Y., Aug. 12, Bay Shore 13, Patchogue 14, Patchogue 15, Bay Shore 16, Sayville 17, Patchogue 18, Sayville 19, Patchogue 20, Bay Shore 21, Sayville 22, Sayville 23, Sayville 24.  
TYLER, ODETTE: St. Louis, Mo., Aug. 11-17.  
WILLIAMS, STOCK (A. Glasgow, mgr.): Wilkes-Barre, Pa., June 24-Indefinite.  
WALKER, CHARLOTTE: Washington, D. C., July 15-Indefinite.  
WEST END HEIGHTS: St. Louis, Mo.—Indefinite.

## REPERTOIRE COMPANIES.

ANGELL'S COMEDIANS (Jack Emerson, mgr.): Mason City, Ia., Aug. 12-17, Ft. Dodge 19-24.  
BARRIE, EDWIN, STOCK (Barrie and Graham, mgrs.): Kansas, Kan., Aug. 12-17, Eureka 19-24.  
BROWN, KIRK (W. A. Brady, mgr.): Scranton, Pa., Aug. 12-17, Wilkes-Barre 19-24.  
BURGESS, EARL (A. H. Graybill, mgr.): Schenectady, N. Y., Aug. 12-17, Elmira 19-24.  
BURGESS, EARL (Geo. S. Lockwood, mgr.): Altoona, Pa., Aug. 12-17, Johnstown 19-24.  
BURGESS, EARL (C. G. Hilton, mgr.): Chester, Pa., Aug. 12-17, West Chester 19-24.  
BURGESS, EARL (C. G. Wilson, mgr.): Gloversville, N. Y., Aug. 12-17, Oneonta 19-24.  
CHAPPELL-WINTERHOFF (Harry Chappell, mgr.): Hannibal, Mo., Aug. 5-17, Moberly 19-24.  
CHASE-LITTE: Independence, Kan., Aug. 5-17.  
CHICAGO STOCK (Eastern: Chas. H. Rosekam, mgr.): Kansas City, Mo., Aug. 12-17, St. Louis 19-24.  
CHICAGO STOCK (Western: Chas. H. Rosekam, mgr.): direction Graham Earle: Mansfield, O., July 10-Sept. 1.  
CRAWFORD'S COMEDIANS (Raymond D. Crawford, mgr.): Caswell, Mo., Aug. 12-19, Hannibalville 20-24.  
CURTIS COMEDY (James Walter, mgr.): Aberdeen, S. D., July 22-Indefinite.  
CUTLER (Wallace R. Cutler, mgr.): Urbana, O., Aug. 12-19, Franklin 19-24.  
DE FEW-BURDETTE: Lancaster, Pa., Aug. 12-17.  
DOUGHERTY (Al Parne and J. M. Dougherty, mgrs.): Iron Mountain, Mich., Aug. 12-17.  
FARMER COMEDIANS (W. F. Desmond, mgr.): Seaside, Mo., Aug. 5-16, St. Joseph, Kan., 18-20.  
GIBNEY AND WILSON (Walter J. Wilson, mgr.): Winfield, Kan., Aug. 5-17.  
GLIMORE'S PLAYERS (Francis J. Glimore, mgr.): Chicago, Ill., Aug. 11-24.  
GRAMM, FREDERICK: Salem, O., Aug. 12-17, Ashabula 19-24.  
HALL, DON C.: Madelia, Minn., Aug. 12-14, Clear Lake, Wis., 15, Shell Lake 16, Cameron 17, Chetek 18, Wausau 19, Fall Creek 21, Hannibal 22, Granton 23, 24.  
HANKINS COMEDIANS (W. W. Hankins, mgr.): Cairo, Ill., Sept. 20-Oct. 5.  
HARDER-HALL (Eugene J. Hall, mgr.): Muncie, Ind., July 20-Aug. 17, Wheeling, W. Va., 19-24.  
HICKMAN-BENNETT (W. A. White, mgr.): Dayton, O., June 10-Indefinite.  
HIMMELSTEIN'S IDEALS (Louis Earle, mgr.): San Francisco, Cal., Aug. 12-17.  
HIMMELSTEIN'S IDEALS (P. F. Himmelstein, mgr.): Port Wayne, Ind., Aug. 12-17, Bellefontaine, O., 19-24.  
JUVENILE BOSTONIANS: Fernie, B. C., Aug. 12, Cranbrook 13, Nelson 14, Phoenix 15, 20, Greenwood 21, Grand Forks 22, Bonland 24.  
LESLIE, ROSABELLE (Slim Allen, mgr.): Norristown, Pa., Aug. 12-17, Altoona 19-24.  
LYRIC COMEDY: New Britain, Conn., Aug. 12-17.  
MACKAY, FRANK (Don Macmillan, mgr.): Iowa, Kan., Aug. 4-17, Atchison 19-24.  
MONEY STOCK CO. (Le Conte and Fisher, mgrs.): Chasota, Kan., Aug. 5-17, Elva 19-21.  
MURRAY, MURRAY (John J. Murray, mgr.): Butler, Pa., Aug. 5-24.  
MURRAY AND MACKAY (Eastern: John J. Murray, mgr.): Wilkes-Barre, Pa., Aug. 12-17, Scranton 19-24.  
MYSTIC-HARDER (W. H. Harder, mgr.): Cobleskill, N. Y., Aug. 12-17, Schenectady 19-24.  
PAYTON BROTHERS (C. S. Payton, mgr.): Hot Springs, Ark., Aug. 4-24.  
PERTON-GIPPEY STOCK: Columbia, S. C., May 23-Indefinite.  
RUBEN MASON STOCK CO.: Lebanon, Ind., Aug. 12, St. Clair, Mo., Aug. 12-17, and Lanesville, Ind., 19-24.  
TAYLOR (H. W. Taylor, prop. and mgr.): New Bedford, Mass., July 27-Aug. 17, Newport, R. I., 19-24.  
TROTSDALE BROTHERS THEATRE (Mabel Trou-

dale, mgr.): Boston, Kan., Aug. 5-17, Topeka 18-21.  
VAN DYKE AND RAYON (F. Mack, mgr.): Koshong, Ind., July 28-Aug. 14.  
WALLACE'S THEATRE (Northern: Dubinsky Brothers, mgrs.): Rock Island, Ill.—Indefinite.  
WALLACE'S THEATRE (Southern: Maurice N. Dubinsky, mgr.): Moberly, Mo., Aug. 5-17.  
WALLACE'S THEATRE (Western: Edward Dubinsky, mgr.): Topeka, Kan., Aug. 5-17.  
WHITE: Kansas City, Mo., June 22-Indefinite.  
WILLARD'S COMEDIANS: HENRY F.: Jacksonville, Fla., Aug. 19.  
YANK DOOLEY STOCK CO. (William De Hollis, mgr.): Philadelphia, N. Y., Aug. 19-24.

## OPERA AND BURLESQUE.

ABORN COMIC OPERA (Hilton and Sargent Aborn, mgrs.): Washington, D. C., May 12-Indefinite.  
ADORN COMIC (Hilton and Sargent Aborn, mgrs.): Newark, N. J., June 12-Indefinite.  
A KNIGHT FOR A DAY (C. C. Whitney, mgr.): Chicago, Ill., April 1-Indefinite.  
ALLEN CURTIS MUSICAL COMPANY (Allen Curtis, mgr.): Pine Bluff, Ark., Aug. 11-17, Ft. Smith 18-24.  
A YANKEE TOURIST (Henry W. Savage, mgr.): New York city Aug. 12-Indefinite.  
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Kansas City, Mo., Aug. 12-17.  
CALIFORNIANS: Los Angeles, Cal., April 23-Indefinite.  
CAPTAIN RUFUS: New York city Aug. 12-17.  
CHICKEN FARM OPERA (G. M. Martin, mgr.): Cincinnati, O., June 12-Indefinite.  
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city June 8-Indefinite.  
COLE AND JOHNSON: New York city Aug. 6-Indefinite.  
CURTIS MUSICAL (Allen Curtis, mgr.): Oklahoma City, Okla., Aug. 4-17.  
DELMAR GARDEN: St. Louis, Mo.—Indefinite.  
FASCINATING FLORA: New York city May 20-Indefinite.  
IDORA PARK OPERA (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.  
JACK, MIKEY AND IKKY (Allen Curtis, mgr.): Toledo, Ohio, May 20-Indefinite.  
KOLB AND DILL (Nat A. Maynor, mgr.): Oakland, Cal.—Indefinite.  
MCINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 12-Indefinite.  
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 14-Indefinite.  
MANHATTAN OPERA (Henry Taylor, mgr.): Elmhurst, N. Y., June 1-Sept. 7.  
MILKED AND BOUCHE (John M. Hickey, mgr.): Havana, Cuba, Aug. 27-Indefinite.  
OLYMPIA OPERA: Mobile, Ala., May 12-Indefinite.  
POLI OPERA (Hilton and Sargent Aborn, mgrs.): Hartford, Conn., July 15-Indefinite.  
PROCTOR OPERA (Hilton and Sargent Aborn, mgrs.): Albany, N. Y., June 2-Indefinite.  
SAN FRANCISCO OPERA (Frank W. Healy, prop.): Seattle, Wash., July 7-Aug. 17, Oakland, Cal., Aug. 21-27.  
SHREKHAM, JOSEPH F. OPERA (Max Faustheimer, mgr.): Cleveland, O., June 24-Indefinite.  
THE ALASKAN (John Court, mgr.): New York city Aug. 12-Indefinite.  
THE BELLE OF MATFAIR (Thomas W. Ryby, mgr.): Boston, Mass., Aug. 12-17.  
THE BOSTON IDEAL COMIC OPERA (A. C. Burgess, mgr.): El Paso, Tex., July 24-Sept. 20.  
THE FOLLIES OF 1907 (Florence Blagfield, mgr.): New York city July 6-Indefinite.  
THE GREEN BIRD: Boston, Mass., July 29-Indefinite.  
THE HURDY-GURDY GIRL (Richard Carle, mgr.): Boston, Mass., June 2-Indefinite.  
THE LADY FROM LANSER (Goodhurst and Currie, mgrs.): New York city Aug. 19-Indefinite.  
THE LITTLE CHERUB (Chas. Frohman, mgr.): New York city Aug. 5-Indefinite.  
THE MAID AND THE MILLIONAIRE: New York city June 22-Indefinite.  
THE MAYOR OF LAUGHLAND: Baltimore, Md., Aug. 10-17.  
THE ORCHID (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 4-Indefinite.  
THE PRINCE OF PILEN (Henry W. Savage, mgr.): Chicago, Ill., Aug. 4-17, Kansas City, Mo., 18-24.  
THE RED MIST: Chicago, Ill., Aug. 17-24.  
THE TIME, THE PLACE AND THE GIRL (Ashkin and Singer, mgrs.): New York city Aug. 5-Indefinite.  
THE WIZARD OF WALL STREET (No. 1, H. N. Morgan, mgr.): Clintonville, Wis., Aug. 12, Marion 13, Shittenberg 14, Madison 15, Wausau 16, Grand Rapids, Mich., 17, Merrill 18, Henderson 19, Elmhurst 20, Phillips 21, Freewater 22, Ladysmith 23, Wines, Woman and Song: Brooklyn, N. Y., Aug. 10-24.  
ZIN'S MUSICAL COMEDY: Boise, Ida., July 8-Indefinite.

## MINSTRELS.

DANDY DIXIE MINSTRELS (Vordel and Nolan, mgrs.): Rawlins, Wyo., Aug. 12, Cheyenne 13, Brighton, Colo., 14, Rocky Ford 15, La Junta 16, DICKSTADER'S LEW (Chas. D. Wilson, mgr.): Atlantic City, N. J., Aug. 12-19.  
DONNELLY AND RATTIFIN MINSTRELS: Big Rapids, Mich., Aug. 12, Reed City 13, Manistee 14, Cadillac 15, Traverse City 16, Petoskey 17, Chetek 18, Alpena 19, S. E. Tawas 21, Flint 22, Bay City 23, Saginaw 24.  
FOX'S LONE STAR (G. E. Fox, mgr.): Texaco, Tex., Aug. 12-14, Portales, N. Mex., 15-17.  
GUY, ARTHUR L.: Syracuse, N. Y., Aug. 12-17.  
VOGEL'S (John W. Vogel, mgr.): Springfield, O., Aug. 12, Clinton 13, Wilmington 14, Hillsboro 15, Chillicothe 16, Portsmouth 17, Charleston 18, Va., 19, Ironton, O., 20, Wellston 21, Columbus 22-24.  
WEST'S MINSTRELS (Stanford B. Binkley, mgr.): St. Louis, Mo., Aug. 11-17, Peoria, Ill., 18-21, Ottumwa, Ia., 22, Oklaheima 23, Knoxville 24.



# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

MORE NOVELTIES OFFERED IN THE THEATRES OF NEW YORK AND VICINITY.

Ralph Delmore and Company, Robert Hickman and Company, Fiske and McDonough, Frank Nelson, Hadden and Hayes, Stealy and Edwards, O'Rourke and Marie, Wynn and Lewis, Felix and Caire, Alta Yolo and John Rucker Try New Vehicles.

The following new acts were seen in New York and at the outside music halls last week:

### An Intensely Dramatic Sketch.

Ralph Delmore, who at the request of Manager Grover, of the Brighton Beach Music Hall, decided to play one week in vaudeville, made a splendid impression at that house last week in a dramatic playlet entitled *One Shiny Day in Idaho*. It tells the story of a deserted wife who is endeavoring to bring up her little girl in the belief that her father was a good man and one to be looked up to. At the time the scene opens she is returning from her fiancé's home, where arrangements for the coming wedding were being planned, and just before reaching her destination sees a man shot down in cold blood and robbed. She comes into the room where her mother is getting supper ready, and after sending her daughter into her room to rest starts out to see if anything can be done for the man who had been attacked. Finding him dead a phone message to the girl's fiancé, who is also the son of the Judge, brings him upon the scene and he makes the painful discovery that the man is his uncle. In the meantime, and before the Judge's son arrives, a disreputable tramp arrives on the scene, and while getting him something to eat the woman discovers him to be her recreant husband. She endeavors to make him leave and not let the daughter ever know what her father really is and possibly compel the Judge to refuse to allow his son to marry the daughter of a thief and jailbird. True to his character, the tramp refuses to comply with his wife's wishes unless bribed. She then learns that he is also the murderer for whom a posse is already searching with bloodhounds, and driven to desperation, demands that he kill himself to save his daughter's reputation. He refuses, and she grapples with him. In the struggle the gun is accidentally fired and the man is killed, bringing relief to all concerned. Mr. Delmore as the tramp was convincing and forceful; Louise Hall in the role of the wife was admirable and lent unusual character to the role. Felix Landers and William D. Garwood, Jr., were both satisfactory in minor parts.

### Slang and Sentiment.

O. T. Fiske and Nellie McDonough played their first regular engagement in their new act, *Denny's Dilemma*, at Pastor's last week, the sketch having had a trial hearing on a recent Sunday at the Fifty-eighth Street Theatre. They carry a special drop showing a New York street corner, with a section of the elevated railway in the background. Miss McDonough appears as a typical New York girl of the East Side who runs a newsstand. While she is waiting for customers her father happens along, and they have a chat about her brother Denny, whose name is in the evening paper as having been mixed up in a row. The old man goes home, and a few minutes later the brother appears on the scene. The girl and he exchange conversation bearing on the fight and on Denny's dislike for work. She talks to him earnestly, and he finally decides to give up his evil ways and accept a job as an express wagon driver. This makes his sister very happy, and they walk off arm in arm. The dialogue of the act is crisp, has many good lines, and it is needless to say that both players got their full meaning before the audience. Mr. Fiske appeared both as the old man and the boy and was equally successful in both parts. Miss McDonough looked charming in her simple dress and red cap, and made a most agreeable impression. The act should be in demand wherever good character work is appreciated.

### An Amusing Farce.

Robert Hickman gave the first regular performance of his own farce, *Lord Islington*, at the Twenty-third Street Theatre, with considerable success. The scene is laid in a room in a New York hotel, and the characters are an English lord, a Philadelphia heiress, a bell boy, and a porter. The Englishman has been met on a steamer by the girl's father and a marriage has been arranged without the consent of the girl. It happens that the Englishman enters the room occupied by the heiress, mistaking it for his own. They meet, and Lord Islington, having heard of blackmailing schemes, imagines that the girl is trying to work some sort of a game on him. They play at cross purposes for some time, and at the finish the man finds out that he is in the wrong room. The knowledge of the girl's identity bursts upon him at the same time, and he makes an undignified exit by being caught in a refractory folding bed. The sketch is well put together, and there are a number of good, hearty laughs in it. Mr. Hickman played Lord Islington cleverly and read his lines with just the proper emphasis. Edna Phillips was only fair as the heiress. She has a disagreeable squint in her eye, and she should try to get rid of it as soon as possible. George Bentley and Charles Osborne were good in small parts.

### A Merry Little Farce.

Frank Maitre and company, who have played a great deal through the West, produced their complicated little farce, *The Wrong Mrs. Appleton*, at the Brighton Beach Music Hall last week, and scored a big laughing success. There is a company of four capable players who become involved in so many funny complications that the laughs trip over each other in their hurry to get to the succeeding ones. Patterned somewhat on the style of *Charlie's Aunt*, a mother-in-law is expected, and when not arriving at a given time the son-in-law compels a friend to impersonate her in order to win the heart and hand of an old bachelor who is stopping at the house. The disguise works beautifully, but in the meantime the real mother-in-law arrives, and the discovery that there are two of them is not made until long after everybody is buried under a complication of mystery, misunderstanding and cross purposes. The farce is broad and at times borders on burlesque, but Frank Maitre, in the role of the mother-in-law, handles it all in a capable and convincing comedy manner.

### New Musical Act.

Stealy and Edwards offered a musical act with comedy trimmings at Keith and Proctor's 125th Street that will compare favorably with any act of its class. Mr. Stealy was formerly of Stealy, Doty and Coe, and his partner, Mr. Edwards, is a blackface comedian of some talent. They have the usual amount of comedy dialogue to fill in the time between the selections, which are well played.

### College Boy Chatterers.

Wynn and Lewis, two bright young men who know how to use happy dialogue, were among the leaders for favor at the 125th Street Theatre. Their skit is called *The Sophomore* and the

Freshman, and almost all of their talk is on college life. It is understandable, however, by the general run of people, and contains many number of bright remarks. One of the men has a very mobile face, and his expressions helped to emphasize the points of his jokes. In addition to this he showed his cleverness in many other ways. There are three songs used, the last one being a conversational oddity written around the words of George Washington, and it brought down the house.

### A Pair of Shifty Dancers.

Jack Hailan and Shifty Hayes are a team of comedians and dancers who were uncommon favor last week at Pastor's. One man works "straight" and the other is slightly eccentric in dress and manner. They indulge in some talk that is more or less entertaining, and then start to work on the main feature of their turn, which includes some of the best and most original dance steps ever seen here in some time. Both men are clever and the way in which their meritorious efforts were received left no doubt as to the popularity of their turn.

### Colored Comedy Act.

John Rucker, the colored comedian, headed a company of eleven people at Henderson's, in a sketch called *The Heart of Dixie*. It is a plantation act, and is made up of several songs and dances that are given with plenty of ginger. Mr. Rucker provided the major portion of the entertainment with three characteristic songs, rendered with a wealth of expression and an abundance of vocal power truly remarkable. The eight girls and three men who assisted him worked very hard, and the act in its entirety scored a pronounced success.

### A Variety of Tricks.

O'Rourke and Marie in the billing of a team in the Pastor bill that gave some pleasure to the patrons. Mr. O'Rourke is of no great consequence in the act, but fills in the time fairly well with songs, while Marie is making her changes. Marie is a young woman of lively spirits and exuberant personality, who can undress on a slack wire and sing a song at the same time. Later on she sings and dances, and does everything with an air of enjoyment that is very contagious.

### A Pair of Bright Juveniles.

Felix and Caire were among the newcomers at the 125th Street Theatre and scored one of the

## PASTOR'S.

Martini and Maximilian, Fiske and McDonough and Hadden and Hayes score.

Martini and Maximilian, with their highly nonconformist and vastly amusing bungling of conjuring tricks, were the headliners of a good hot weather programme. Emerson and Baldwin were an extra attraction, and their comedy juggling won immediate favor. Duke Johnson and Mae Wells, with many European touches added to their lively turn, were warm favorites. They worked very hard despite the heat, and earned many encores. Annie Bernstein, re-engaged for a second week (a most unusual occurrence at Pastor's), sang "Marlene" in her own peculiar way, dressed in an Italian costume. Miss Bernstein's voice is anything but sweet and low, but it gets there with a strength and force that would shake the iron rafters in Madison Square Garden. She also encouraged the gallery boys to join her in warbling the refrain of a song called "Bye-Bye, Dearie." It does not seem to matter how often Harry Thomson returns to the Pastor boards, as he always scores heavily with his quaint and original delineation of types found on the East Side. Mr. Thomson is a human nature student, and the results of his observations are shown in an act that stands alone. With a little more polish Mr. Thomson would be an entertainer of the first class. George B. Scanlon and Pearl Stevens were entertaining in a hodge-podge of nonsense. Wood and Lawson sang and danced. Violet Villiers and Rose Lee showed their skill as toe-dancers. James Waters handed out Hebrew jokes, Eddy Clark juggled amusingly, and the vitagraph had new views. In another column will be found reviews of the new acts of Fiske and McDonough, Hadden and Hayes, and O'Rourke and Marie.

## HAMMERSTEIN'S PARADISE GARDENS.

Arthur Prince Returns—Rice and Provost Back from Vacation—Other Good Acts.

Arthur Prince, by all odds the cleverest ventriloquist of modern vaudeville, made his American reappearance and was given an enthusiastic reception. Mr. Prince's many engagements in this city have won for him a large following, and his remarkable act is always sure to create a furore. He now uses a special setting that adds greatly to the value of the act, though one

## THE KEITH AND PROCTOR THEATRES.

Attractive Bills Presented at Local Theatres Last Week.

### Union Square.

The Pianophonds, under the direction of Jesse L. Lasky, were the principal attraction and scored heavily. The act is imposing and attractive, and the people in it work with a will. Ned Wayburn's Side Show, with Harry Piller and Dot Williams in the leading parts, was well received. The act has been changed somewhat since it was last seen here, and goes much better than before. Florence Saunders sang some songs and was encored. Dill and Ward sang and danced with success, and Miss Ward's costumes caused favorable comment. Friend and Downing were amusing in their Hebrew specialty, and the Zarrow Trio brought down the house with their comedy bicycle stunts in *A Night on the Boardwalk*. Ford and Swet exchanged repartee with some success, their singing being especially good. The Krutons juggled hoops very smartly. Helen and May Dickson scored in a neat singing turn. Oscar Lorraine pleased those who like good violin playing with some excellent selections, introducing imitations of Rigo, the late Ole Bull and others, with changes of costume and make-up. Mr. Lorraine can cut out his opening jokes with great advantage. O. M. Mitchell, the ventriloquist; Joseph Cunack, monologist; the Harmon Brothers, comedy acrobats, and the pictures were also on the programme.

### Twenty-third Street.

Bert Leslie was one of the best features of an entertaining programme. He has revised his sketch, *Hogan's Visit*, adding many new slang expressions that are so sure to find their way into general use. Edward Gillespie was seen as Dr. Matthera, and read his lines cleverly. Mae Sallor is still playing *Dalpe McGuire*, and her songs were repeatedly encored. A brighter and more becoming costume would not be amiss in Miss Sallor's case. Henri French did a little of everything, including a burlesque of Maurice Levi as he leads his band. Mr. French is versatile and his work is very neat. Ben Welch divided his monologue between a Hebrew and an Italian impersonation, both being equally good. His Hebrew work is excellent as it always has been, and his Italian impersonation deserves a word of praise. He should cut out the serious recitation, however, as it does not add to the value of the act. Lee Tung Foo, the Chinese baritone, is developing as a monologist, and manages to raise a few laughs with his simple remarks. He was recalled several times after his Irish songs. The Kemps, colored performers, have a pleasing turn, and the Florence Family made a good closing number. The *Illusion Cremation* opened the bill, and the pictures closed as usual. Robert Hickman in Lord Islington is reviewed elsewhere.

### 125th Street.

Eva Tanguay came back to give the patrons a full week, as she was forced to cancel a portion of her engagement at this house a few weeks ago in the middle of a most successful engagement. The patrons who were disappointed asked for another chance to see her, and her dates were rearranged to permit her to stir the sluggish dog-day circulation of the Harlemites. She acted as a good tonic to people with tired nerves, and was given a rousing reception at every performance. Milton and Dolly Nobles opened on Monday in their new sketch, *Pada and Pandas*, but were obliged to put on their old act, *Why Walker Reformed*, on Tuesday, owing to the illness of Thomas M. Hunter, who had the important role of Jefferson Potter. The old act, which requires only the services of Mr. and Mrs. Nobles, went as well as it did several years ago, and the clever couple were given several curtain calls. The Empire Comedy Four played their farewell American engagement in *What's the Answer?* scoring their accustomed hit. Belle Claire Brothers, who are establishing their reputation as splendid athletes more firmly with every appearance, were watched with the greatest interest, and their really remarkable feats created genuine enthusiasm. The Four International Comiques were very entertaining with acrobatic comedy, and the motion pictures were unusually good. The acts of Felix and Caire, Stealy and Edwards, and Wynn and Lewis are reviewed elsewhere.

## METROPOLIS ROOF GARDEN.

Cameron Ladies' Quartette, Two Racketts and Others Entertain Cleverly.

This resort continued to do a very large business last week, as the evenings were exceedingly warm and the people of the Bronx were glad to get as far away as possible from the hot pavements. The Cameron Ladies' Quartette discoursed harmony, using popular and semi-classical songs. The Two Racketts were seen in their musical skit, *Fitz in Full Dress*, which made a distinct hit. Richy W. Craig sang comic songs and told jokes that were relished. Kitty Nelson sang captivatingly. Candice and Curtis in songs and dances; Alva McGill, comedienne; Mlle. La Tosca, acrobat; and Smith and Convey made up the rest of the bill.

### ALHAMBRA.

Stella Mayhew, Gus Edwards' School Boys and Girls, and Other Good Numbers.

Stella Mayhew, rotund and good-natured, helped to spread the gospel of good humor, and sang her songs with much success. Gus Edwards' School Boys and Girls made a strong impression, their singing of popular ditties meeting with emphatic approbation. Maude Earle is now the leader of the little band and acquires herself most creditably. The rough and tumble humor in the skit offered by Rube Welch, Kitty Francis and company seemed to be relished, and the colored comedians Avery and Hart were favorites. The Juggling Burkes, Rosaire and Doroteo, the Four Stewart Sisters, Herbert Cyril, Mildred Flora, and the pictures completed the bill.

### A LUNA PARK IN PARIS?

A rumor is going the rounds to the effect that Frederic Thompson is being urged by a syndicate of Parisian capitalists to build, and operate a Luna Park on the Seine, a few miles from Paris. Mr. Thompson is non-committal regarding the story, but it carries a semblance of truth, as it is known that at the close of the Coney Island season he will sail for Paris and other European capitals. In the meantime the wires between Luna Park and London and Paris are conveying frequent cipher messages, the purports of which are known only to Mr. Thompson.

### A LOCAL SKETCH.

A Night in a Rathskellar, a farce employing sixteen people, was given a trial performance at Hammerstein's on Friday afternoon, last, and was so well received that it was immediately booked at that house, opening August 19. The act was put together by Charles E. Grawein and the rehearsals were directed by Michael Simons. The scene is laid in a rathskellar on Broadway, and there is a lot of singing, dancing, and fighting. Elvia Cox and George Whitney head the cast.



ROBERT ROGERS AND LOUISE MACKINTOSH IN OUT OF SIGHT.

"A mouse has been following me all night."

"Cast your bread upon the waters" is the refrain of a song of gratitude that is being sung by Robert Rogers and Louise Mackintosh. They had been playing in the Garrick Stock company in Milwaukee in the early part of the summer and volunteered their services at a benefit given in aid of the Tuberculosis Fund. They played their cleverly constructed comedy sketch, *Out of Sight*, and it was voted one of the best features of the programme. A few weeks after the benefit the Garrick company came to an untimely

end, causing for many of the people weeping and wailing and gnashing of teeth. Mr. and Mrs. Rogers smiled through it all, for a prominent Western manager had seen them play *Out of Sight* at the benefit, and recognizing its merit had given them his entire circuit as headliners at a most satisfactory salary. They have not lost a day this summer, and Mr. Rogers says that the bread they cast upon the waters has come back to them as pie, with a golden crust and greenback filling.

hits of the bill. They are a boy and a girl, and both showed talent quite above the average. The girl gave imitations of Hattie Williams and Trizie Frigiana, and the boy mimicked Richard Carle and Fred A. Stone in his Italian specialty. As a wind-up they travestied the Rogers Brothers and did it very well. The act, taken as a whole, was eminently satisfactory. It was presented under the direction of Ad. Newburger.

### Songs and Comedy.

Alto Yolo and her Knickerbocker Boys made their first appearance at Henderson's. Miss Yolo sings a few songs and the four youths that assist her make frequent changes of costume. The act needs to be taken in hand by a good stage-manager, as it is evident that it was put on in a hurry, or without proper rehearsals. The vocal efforts of the little company are good, and when the turn is whipped into shape it should be fairly entertaining.

### ALBANY EMPIRE HAS NEW MANAGER.

James H. Rhodes, formerly manager of the Columbia Theatre, Boston, has been appointed manager of the Empire Theatre, Albany, N. Y., replacing Thomas E. Henry, who has been transferred to Toronto, where he will have charge of the new house being built there by the Columbia Amusement Company. Under Mr. Rhodes' direction extensive improvements are being made at the Empire, including the installation of new seats throughout the house. A new curtain is also being painted, and the house is being cleaned up generally in preparation for the reopening on Sept. 2, when Al. Reeves' company will be the attraction. Amateur nights will be a feature every week.

### A CHANGE OF ACT.

Catherine Countiss, instead of being discouraged by the cool reception accorded the sketch, *Companions in Crime*, that she offered recently at Brighton Beach, lost no time in looking for a better vehicle. She has apparently found one in *The Man's The Thing*, by Cecil De Mille, which she produced last week at Keith's Philadelphia, assisted by Carlyle Moore. Ethelyn Palmer, and Joseph Eggerton. Reports indicate that the playlet will do nicely, and Miss Countiss is looking forward with confidence.

### PLAYERS IN A CIRCUS.

A society circus was given last week at Steeplechase Park, Rockaway Beach, for the benefit of the Roman Catholic Church of St. Rose, of Lima. The amateur entertainers were helped out by Lillian Russell, James J. Corbett, Low Fields, and W. A. Derry, who acted as ringmaster. The attendance, on account of the prominence of the professionals taking part, was very large.



— — Vaudeville's Merriest — —



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Monney and Helmh-Gibson's and Payne's Hall, London, Eng., July 15-Aug. 30.

Morton, Ethel-Electric Park, Galveston, Tex., June 8-Indefinite.

Mosher, Houghton and Mosher-Music Hall, Brighton Beach, L. I., 12-17.

Motor Girls-Electric Park, Balto., 12-17.

Notlow and Correll-Kelth's, Phila., 12-17.

Notlow, Chas and Muller-Orph., Salt Lake City, U. S., 5-24.

Norman, May-Maj., Ashland, Ky., 12-17, Orph., Chillicothe, O., 12-24.

Murray, Clayton and Bruce-Congreg. Park, Saratoga, N. Y., 12-17.

Myer and Mann-Pastor's, N. Y., 12-17.

Mystic-Chambers and K. P., 12-17.

Nagel and Adams-Sonic Temple, Prov., 12-17.

Napp, Viola-Park, Westfield, Mass., 12-17.

Ned, John-Kelth's, Boston, 12-17.

Neill, James, and Mythe Chapman-Orph., Los Angeles, 5-17.

Nelson and Robert-Pastor's, N. Y., 12-17.

Nevers, Hunter and Nevers-Mora Park, Youngstown, O., 11-17.

Nerve-White City, Cleveland, 12-17.

Norfolk-Hampshire Spring Grove Park, Springfield, O., 12-17.

NIMLO, FRED-South Africa, June 15-Indefinite.

Norman, Ned-Phillips, Richmond, Ind., 12-17, Star, 12-17.

North, Fred-Albion, East, 12-17.

Nye, Ned-K. & P. Union, Pa., 12-17.

O'Connell and Golden-Bijou, Grand Forts, N. D., 12-17.

O'Donnell, James-Sans Souci Park, Chicago, 12-17.

O'Neil, K. H-Madock, Chicago, 12-17.

O'Hara and Watson-Glen, Monacaola, Pa., 12-17.

Olivetti Troubadours-Spring Grove Park, Springfield, O., 12-17.

Olympia Quartette-Music Hall, Brighton Beach, L. I., 12-17.

Ortiz, Miss-Purest Park, St. Louis, 13-17.

Outlaw Trio-Ramona Park, Grand Rapids, Mich., 11-17.

Outback and Blanchette-White City, Syracuse, N. Y., 12-17.

Orth and Fern-Valley, Syracuse, N. Y., 13-17.

Oswow, The-Spring Grove Park, Springfield, O., 12-17.

Palmer and Sexton-Bijou, Winslow, Mass., 12-17.

Palmer, Willy, The-Hammerstein's Roof, N. Y., July 29-17.

Papula-Wintergarten, Berlin, Germany, Aug. 17-Sept. 30.

Perry, Charlotte-K. & P., 23d St., 12-17.

Pharmacia and P. K. K. K., Geneva, Switz., 1-15.

Villa des Fleurs, Aix-des-Bains, France, 10-31.

Perry, Frank L.-Aldrome, Janesville, Wis., 12-17.

Person, Camille-Spring Grove Park, Springfield, O., 11-17, Revere Park, Findlay, O., 12-24.

Peeling Brothers-Hammond's, Coney Island, 12-17.

Payton, The-Scenic Temple, Revere Beach, Mass., 12-17.

Pharos, King-Golden City, Jamaica Bay, June 3-Indefinite.

Phillips, Sisters-Bayada Music Hall, Canarsie, L. I., 11-17.

Piechlaud Troupe-Norumboga Park, Boston, 12-17.

Polkins, The-Cook's Evansville, Ind., 11-17.

Polk and Hesperia-Lytic, Dallas, Tex., 11-17, Lyric, 12-17, Melodist, 1, 12-24.

Prince Arthur-Hammerstein's Roof, N. Y., 3-17.

Poulton and Donley-Chase's, Wash., 12-17.

Quartette, That-Wilgram, Frisco, 5-31.

Quinn, Harry and Nicholas-Harlem Park, Rockford, Ill., 11-17.

Quigley Brothers-Shea's, Buffalo, 12-17, Shea's, To-wato, 19-24.

Quinlan and Howard-Casino, Rocky Point, Prov., 12-17.

Rafford and Winchester-Narrator's Tour, Eng., 12-17.

Rade and Bertman-Rocky Springs, E. Liverpool, O., 12-17.

Rade and Benedetti-Kelth's, Boston, 12-17.

Rainbows, The-Star, Beaver Falls, Pa., 12-17.

Rastus and Banks-Palais d'Elite, Brussels, Belgium, 12-17, Alhambra, Paris, France, Sept. 2-28.

Rawlin and Von Kaufman-Unique, Minneapolis, 12-17.

Ray, E. Fargo, N. D., 12-17.

Ray, Fred-Orph., Frisco, 19-31.

Raymond and Caverly-K. & P., 23d St., 12-17.

Raymond and Clark-Pastor's, N. Y., 12-17.

Raymond, Eugene-Hillside Park, Newark, N. J., 12-17.

Redmond, Julia-Lincoln Park, Worcester, Mass., 12-17.

Revere Family-Winema Beach, Bay City, Mich., 11-17, Robinson Park, Ft. Wayne, Ind., 19-24.

Renssela, George-Casino, Bergen Beach, L. I., 12-17.

Reynolds and Philbrook-Glen Haven Park, Rochester, N. Y., 12-17.

Rhanco, Four-Kelth's, Phila., 12-17.

Rice and Prevost-Hammerstein's, N. Y., 5-17.

Rinaldis, The-Electric Park, Albany, N. Y., 12-17.

Ripley, Fred, K. & P., 23d St., Empire, St. Paul, White Garden, Morracone, Eng., 19-24, Hippodrome, Wigan, Eng., 26-31, Tower Circus, Blackpool, Eng., Sept. 2-7.

Ritter and Foster-Empire, Johannesburg, S. Africa, June 29-Sept. 7, Tired, Cape Town, S. A., 8-Oct. 3.

Riva Brothers-Atlantic Garden, N. Y., 12-17.

Roberts, Haynes and Roberts-Orph., Los Angeles, 5-17.

Robertson and Fanchette-Atlantic Garden, N. Y., 12-17.

ROGERS, ROBERT, AND LOUISE HACK-INTOSH-Bijou, Lansing, Mich., 12-17.

Ropers and Deely-Newport, R. I., 19-24.

Rolle's Y. C. Society-Emperors-Jaquell, Des Moines, Ia., 12-17, Unique, Minneapolis, 19-24.

Rolle's Immephophone-Orph., Frisco, 12-24.

Rolle's Paradise Alley-Trent, Trenton, N. J., 19-24.

Rones, Dora-Valley, Syracuse, N. Y., 12-17.

Rosen, Harry-Atlantic Garden, Atlantic City, N. J., July 29-17.

Rossie and Doretto-Proctor's, Newark, N. J., 12-17.

Ross and Ellis-Empire Park, Montreal, 12-17.

Ross and Lewis-Schur, Bradford, Eng., 12-17, Empire, Frisco, Eng., 19-24, Empire, St. Paul, Eng., 26-31, Hippodrome, Manchester, Eng., Sept. 2-7 Empire, Liverpool, Eng., 9-14.

Ross and Vark-Pantage's, Portland, Ore., 19-24.

Rossi, Countess, and M. Paulo-Columbia, St. Louis, 12-17.

Rossini, Three-Venue, Chgo., 11-17.







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Intrapoli, Joale, Anne Ivers.  
Joyner, Fanny, Emma Janvier, Lillian Jerome.

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